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Written by

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a few things to note:

we will never see the screen of any phone, computer or tablet, except as a light source or if it being used as a camera.

there will also be no insert shots of technology.

all text exchanges in the film will read like subtitles.

we will not be recreating any social media networks and/or websites (not out of principle and/or lack of ingenuity but bc that shit will get dated fast)

on rare occasions, we will enter the internet, pictures, gifs and/or videos but only full screen. the rest will be described. there will be no overlays.

FADE IN: *

1 EXT. SALEM - DAWN 1 *

FROM ABOVE: WE SEE A 10 YEAR OLD GIRL, twirling a baton as she walks down a suburban street. *

OVER THE IMAGE, WE HEAR A VOICE (who we will come to know as ER0STR4TUS) disguised by a VOICE CHANGE APP - it's disembodied, low, and frightening: *

ER0STR4TUS (V.O.)
You really have to see people from
above. Their whole lives splayed
out like a crime scene. I don't
care what you say you believe. What
your intentions may be. Whether
they are just or unjust. I care
about actions. Every text. Photo. E-
mail. Search query. That is who you
are. The sum of all one's actions.
That is what defines you. And that
is how I will judge you. From
above. Without emotion. Without
Mercy. For today, God exists. And
it is me. *

As THE CAMERA BOOMS DOWN in FRONT OF THE GIRL, we see she's wearing a sequined, AMERICAN FLAG UNITARD. Behind her is a TRUMPET PLAYER, dressed in a MARCHING BAND UNIFORM. He begins to play the opening notes of HOUSE OF THE RISING SUN. *

And CAMERA LEADS her down the street, as she twirls her baton. *

As she continues down the street we see debris, bricks. A car with the windows smashed out. *

A DEAD BODY laying face-down on the pavement. *

And as she PASSES an OVERTURNED CAR on FIRE - *

The REST of THE MARCHING BAND FALLS IN LINE BEHIND THE GIRL. *

The DRUMS and HORNS ERUPTING, as they MARCH THROUGH THE AFTERMATH of what appears like a near apocalyptic scene in the streets of SALEM. *

Bodies in the streets. Fire pouring out of the windows of a home. And as the song comes to an end, only the DRUMS REMAIN. It's frenetic, disjointed, and (after what we just saw) very unsettling. *

The GIRL STOPS. RAISES HER BATON TOWARD CAMERA like A RIFLE. *

CLOSES ONE EYE. AIMS. *

The sound of a GUNSHOT. As WE SEE ON the TOP THIRD of THE FRAME, written: *

"10 percent of any population is cruel, no matter what, and *

(CONTINUED)

1 CONTINUED:

ANOTHER GUNSHOT. Over the next third of the FRAME: *

10 percent is merciful, no matter what, and the remaining *

ANOTHER GUNSHOT: Over the LAST THIRD of the FRAME: *

80 percent can be moved in either direction." - Susan Sontag *

AND ONE FINAL GUNSHOT: *

A GIANT AMERICAN FLAG and IN BLACK, ELEGANT CURSIVE: *

Assassination Nation *

2 INT. LILY'S BEDROOM - AFTERNOON

2

THE FACE of LILY COLSON, 18. We see her stretched out across the lap of her boyfriend, MARK, 17 as he films her with his phone. They're both clothed. Behind Lily on the wall is a giant poster of Faster Pussycat Kill! Kill!

He slowly pushes his fingers into her mouth.

MARK

You could be a fucking pornstar,
you know that?

LILY

You think?

MARK

Fuck yeah, the way you make eye
contact while sucking my dick? It's
crazy.

He pushes his fingers deeper into her throat as she gags a little. Her eyes tear up but she doesn't break eye contact. He pulls his fingers out.

LILY

I love looking at you when you cum,
the way your face scrunches up...

MARK

My face doesn't scrunch up.

LILY

Yeah it does.

MARK

Shut up.

Mark smears her mascara with his fingers.

LILY

It's true. Like this...

She makes the face.

(CONTINUED)

2 CONTINUED:

MARK
You're making me sound like I'm a
girl or some shit.

LILY
Well, when you cum you look like
one.

MARK
Why?

Lily thinks about it. Looks up at Mark.

LILY
I don't know. You just look like,
so vulnerable.

3 INT. LILY'S CAR - AFTERNOON 3

Lily, wearing sunglasses, drives through the endless suburban
sprawl of SALEM.

4 EXT. SALEM STREET - MOMENTS LATER 4

As Lily pulls up outside Em's house, she notices NICK and
ROSE MATHERS, 40s, unloading their car with daughter, CARLIE,
7. As Lily gets out of her car - *

ROSE
Look who it is! *

Carlie starts to run into the street toward Lily. *

CARLIE
Lily! Lily! *

Before her parents can react, Lily leads her back onto the
sidewalk. *

LILY
Carlie, you have to be careful! *

Nick approaches a few seconds delayed - *

NICK
Don't scare me like that, Carlie.
What do we say? Never cross the
street without an adult, right? *

ROSE
It's so good to see you, Lily. We
wish you'd come back, the kids
really miss you.

LILY
I know, it's just a lot with school
and stuff, college applications...

CARLIE
But I miss you! *

(CONTINUED)

4 CONTINUED:

LILY
(bends down)
I know, I miss you, too.

Lily looks up at Nick and Rose, standing behind her.

ROSE
Well, we've got to put this one in
the bath. But if you have a free
night, come by for dinner.

LILY
I will. Thank you, Rose.

WE TRACK BACK with Lily as she crosses the street towards
Em's house, flipping her sunglasses up on to her head.
Underneath, her mascara is still smeared.

She glances back over her shoulder to see Nick, holding
Carlie, looking back at her. *

5 INT. LACEY HOUSE - CONTINUOUS

5

Lily enters Em's house to find NANCE LACEY, 40s sitting on
the living room couch, giving SOME GUY, 40s, a foot rub as
they drink beers and watch reality TV.

NANCE
What's going on, Lily?

LILY
Another happy day.

NANCE
(re: her smeared mascara)
Have you been crying?

LILY
No. Some boy just stuck his fingers
down my throat.

NANCE
Oh wow.

LILY
Trust me, it's not nearly as sexy
as it sounds.

As Lily heads up the stairs -

SOME GUY
She seems nice. *

NANCE
(giggles; slaps his chest)
You dog.

6 INT. EM LACEY'S BEDROOM - SAME

6

EM LACEY, 16, and her step-sister SARAH, 18 hang out with BEX WARREN, 17, trans. They're watching a make up tutorial as Bex * does Sarah's make up.

Lily enters her room, collapses on Em's bed.

BEX
Have you been crying?

Lily rolls over, looks at them.

LILY
No. By the way, who's the rapist on the couch with your mom?

SARAH
It's too depressing to talk about.

BEX
Wait, did you just get face fucked?

LILY
NOOOOOOOO!
(to Em and Sarah)
You guys, she's literally giving him a foot rub.

EM
Oh my god, I'm gonna throw up.

BEX
Then what happened, Lily?

LILY
Nothing. He stuck his fingers down my throat.

EM
Who? The Rapist?

LILY
Ew. No. The fuckboy.

EM
Oh. Still...? Ew. That's literally only a fraction less disgusting.

LILY
Whatever. But who's Sir Rapes a Lot?

BEX
Okay. All the rape jokes are making me seriously uncomfortable.

LILY
I'm not joking, Bex. Have you seen him?
(Bex shakes her head "No")
He's super duper rapey.

(CONTINUED)

EM

It's true. He's really rapey.

SARAH

It's like mace first, ask questions later.

EM

Totally. Bex, you can't get angry because it's literally like the only descriptor.

BEX

OKAYYYY, I GET IT.

LILY

What's his name?

EM

I don't know. Some guy. I literally don't even let her introduce me.

SARAH

Em, have you seen his hands? He has those spoon-like nailbeds -

EM

Spoon-like?

SARAH

You know those flat wide nails that pedophiles have?

EM

(recoiling)

UGH! STOP! Her life kills my soul.

SARAH

You're telling me.

Lily's phone buzzes with a TEXT, it's from someone named [heart eyes] Daddy: **i think about you every second of every day. its fucking painful.** She hides her phone.

SARAH (CONT'D)

Wait. Guess who's sexting Bex.

BEX

He's not sexting, he's texting.

LILY

Whatever. Who?

BEX

Diamond.

LILY

Diamond, like barely literate, six-pack, football, Diamond?

SARAH

Yesssssss.

(CONTINUED)

LILY

Oh, that's kinda hot.

*

BEX

I know. We had a lab together and now he's always texting me at like one in the morning being like "what are you doing?" And I'm like "Literally nothing. I'm doing nothing."

SARAH

Guys are so lame.

They all groan.

EM

Wait, did Mark go down on you yet?
(off Lily's look)
What do you mean, no? You said you were gonna break up with him if he didn't start going down on you.

LILY

Yeah, well--

EM

Seriously Lil, that's so not okay. We're at a point in human history where it's like, men who don't eat pussy are straight up sociopathic.

They all burst out laughing. Bex quotes Em in a TUMBLR POST that we see being written ON SCREEN: **Men who don't eat pussy are sociopathic - Em**

EM (CONT'D)

I'm not kidding! You should just go over and sit on his face. Put him in a UFC triangle choke. Suffocate him with your pussy and be like you don't deserve oxygen until you make me cum.

SARAH

What are you talking about? When was the last time someone went down on you?

EM

Who cares? He's a monster. Fact.

SLAM CUT TO:

Old and degraded, grainy, FROM THE POV of a motorcyclist on windy roads. Speedometer reads 100mph. And as he goes around a bend, an oncoming Mack truck smashes straight into him. CAMERA goes BLACK.

*

(CONTINUED)

7 CONTINUED:

7

And the footage re-loops as WE PULL BACK to realize we've been WATCHING A GIF on a computer -

8 INT. MARTY KOLKER'S BEDROOM - NIGHT

8

MARTY KOLKER, 16, sits at his computer, surfing through 4CHAN Boards. The usual mix of porn, death gifs, cat videos, and video game talk.

He comes across a thread titled "ASSASSINATION NATION. SALEM." Created by: ER0STR4TUS

He clicks on it - under the thread are assorted comments: **yo is this real? // holy fuck // lolz**

He downloads the attached .zip file. It's about a year's worth of MAYOR BARTLETT'S data, all labeled and sorted. *

He starts flipping through the photos. The Mayor with his wife and children. Birthday parties, selfies, bureaucratic e-mails, correspondence with his wife. Etc. Etc. *

Until he comes across a section of BARTLETT'S search history where he's clearly been looking for Male Escorts online. *

And then... FULL BODY PHOTOS OF THE MAYOR IN LINGERIE, his FACE BLACKED OUT in anonymous craigslist ads: **Sissy Slut looking for hung tops. MUST BE DISCREET.**

WE SEE HIM open up a GROUP CHAT with 6 FRIENDS. He drops a link into it and types: **someones going down lulz** *

9 EXT. SUBURBAN NEIGHBORHOOD - NIGHT

9

Sarah turns up the music "SHHH" by RAYE as CAMERA tilts down to find Bex rolling skating around Lily's car, in a dark red kimono, American flag leggings, and a shirt that reads: "The Patriarchy Won't Fuck Itself." *

Em twists around in the front seat to film her. The flash on her iPhone illuminates Bex. *

WE ENTER INTO a SNAP CHAT STORY - *

Of the rest of the day thru snapchats from the SALEM GEO-TAG. *

- SNAP: The roar of the crowd as the HOME TEAM wins the game. *

- SNAP: POV behind JOHNNY, 18, football star, as MAYOR BARTLETT stops him, flashes his capped teeth, and says: *

MAYOR BARTLETT
I play politics like you play
football. I win, baby, I win!

- SNAP: QUICK ZOOM on Johnny as he picks up REAGAN, 17, captain of the cheer squad. THE CAPTION READS: **[eye roll emoji] true terror is to wake up one morning and discover that your high school class is running the country - vonnegut**

(CONTINUED)

CONTINUED:

- SNAP: DIAMOND, 17, another football player, sprays AXE over his shirtless body. Johnny approaches from behind him.

JOHNNY
Yo, Diamond, that smells so good.
What is it?

Diamond and Johnny, turn to the CAMERA in unison:

JOHNNY & DIAMOND
It's Anarchy. By Axe.

- SNAP: a Pomeranian tries to hump a rottweiler: **[crying laughing emoji]**

- SNAP: REAGAN, and GRACE, 17 rant into the CAMERA.

REAGAN
Really? Really bitch? You think you can catfish my man with your fucking wack ass finsta. You don't think I make him send me his passwords? Think again, bitch. This pussy whips.

She flips off the CAMERA. CAPTION: **IM DONE WIT U!!!**

- SNAP: POV on a computer screen, flipping thru photos of MAYOR BARTLETT in lingerie: **always knew the mayor was creepy [wide eye emoji]**

- SNAP: ERIC, 18, shirtless, 6-pack, in bed, to CAMERA:

ERIC
Look, if I'mma have a body like Zac Efron, you should have a body like whoever Zac Efron's fucking.

The caption: **"PSA LADIES"**

- SNAP: Mark, with MASON, 16-17, somewhat playing to CAMERA -

MARK
I heard there was a party tonight at Greenwald's, but who the fuck is Greenwald?

MASON
I think he's the tall lanky kid with the anime eyes.

MARK
Whatever. Greenwald, who the fuck are you? WHERE DO YOU LIVE?

- SNAP: Someone filming a Saved by the Bell episode.

ZACK MORRIS
Pills! So you are taking drugs?

(CONTINUED)

JESSIE SPANO
I have to sing! I'm SO EXCITED. I'M
SO EXCITED... I'M SO...
(she starts to sob)
SCARED.

*

WE HEAR the person behind the CAMERA burst into laughter as
the SNAP STORY BEGINS TO MOVE INTO GREENWALDS PARTY -

10 I/E. GREENWALD'S PARTY (SNAP STORY) - NIGHT

10

RAPID CUTS. Music blasts (clipped with each snap).

*

- SNAP: Cars line the block: **Greenwaldz be poppin!**

*

- SNAP: Some kid who may be Greenwald has 2 girls twerking on
him with a [cat emoji] over his face.

*

- SNAP: SAD GIRL into camera: **every time i'm at a party i
feel so alone**

*

- SNAP: CAMERA zooms in on a girl's under butt with the
caption: **I see u sluuuuuut.**

*

11 INT. GREENWALD'S PARTY - NIGHT

11

The girls are sprawled on the couch in the living room. A
DUDE IN A HOODIE approaches Sarah, offers her a red cup.

*

*

SARAH
What is this an after-school
special? Not. A. Fucking. Chance.
Dude.

The DUDE WALKS OFF. Em is looking at her phone.

EM
Oh my fucking God.

Bex looks. A PHOTO of the Mayor holding his dick in lingerie.

*

BEX
First of all, ew, second of all,
ewwww, third of all, I knew he was
a fucking hypocrite.

LILY
What is it?

BEX
Mayor Bartlett dressed as a woman
fucking masturbating. Ew. Ew. Ew.

She hands it to Lily who then hands it Sarah.

SARAH
Why do middle aged men who cross
dress always have the worst taste
in lingerie?

BEX
Totally.

(CONTINUED)

SARAH

(to Em)

Where did you get this? Where'd you find this?

EM

Mason sent it to me.

SARAH

Mayor Bartlett sent it to Mason?

Em screams over to MASON, who's sitting with ERIC and MARK. *

EM

Did Bartlett send this to you?

MASON

What?

She sends a TEXT to Mason: **ugh. cmere**

MASON sighs and obeys. Eric follows, sitting next to Sarah. *

EM

Where'd you get this?

MASON

Literally a thousand people sent it to me. Someone hacked his shit.

EM

Fuuuuuckkkkkkkkkkk. *

MASON

I know. Someone posted his whole life. Emails. Texts. Photos. And that's not even the worst one. There's some that are super disgusting.

EM

Like what, what, what? Tell me.

MASON

Like dudes getting fucking fucked.

They all scream in horror.

BEX

I HAVE TO SEE THAT!

Lily, off to the side, gets a text from [heart eyes] Daddy: *

Daddy: **What do you mean he doesn't go down on you?**

Lily: **Legit he doesnt.**

Daddy: **Id never fuck you until youve at least cum in my mouth twice.**

Mason shows Em, Bex, and Sarah. They scream. Bex starts to scan Twitter for any mention of Bartlett.

(CONTINUED)

BEX (CONT'D)

Why is it always the people who are
like against LGBTQIAA rights that
are - trigger warning - the gayest?

EM

One thousand percent.

SARAH

(looking at the photo)
But on the real, face swap Barlett
for Ryan Gosling... Soaked.

Lily: [heart eyes emoji] unfffff that made me so wet why isnt
every guy like you???

Daddy: show me how wet

Lily: I'm at a party

Lily turns to the girls -

LILY

Wait doesn't he like have a wife
and kids?

EM

Yeah but she's gross.

Her phone buzzes. Daddy: **find a bathroom**

As Lily gets up from the sofa, the center of the frame splits
off from the left and right, forming a split screen triptych.
(Kinda like this: <https://goo.gl/images/AYXHFA>)

(* NOTE TO CAST/CREW *** All three panels will play out in
separate continuous single takes following various characters
until sc. 22. All dialogue is subject to change in order to
fit choreography of camera and prevent overlaps)**

WE FOLLOW Lily as she walks through the party. *

As she heads up the stairs and runs into JOHNNY, who's
shirtless and holding a bottle of tequila. A few other bros
flank him - *

JOHNNY

Wanna shot of tequila? *

LILY

No. I'm driving.

Lily tries to push past but he and a few friends block her. *

JOHNNY

What are you a fucking good girl? *

LILY

I literally don't know how to
respond to this much testosterone.

(CONTINUED)

12 CONTINUED:

12

She pushes past them and opens the BATHROOM DOOR to find GREENWALD, (15) passed out. She sighs and drags him into the hallway. Goes back inside and LOCKS THE DOOR behind her.

*
*
*

13 INT. GREENWALD'S PARTY - MOMENTS LATER

13

As BEX and EM dance, Bex notices DIAMOND watching her.

*

BEX
Don't look but Diamond is eye
fucking me so hard right now.

Em checks out Diamond on the low. She looks at Bex, eyes wide

*

BEX (CONT'D)
Right?

EM
Slay queen slay.

*

Bex dances more seductively as she locks eyes with Diamond.

*

14 INT. PARTY, BASEMENT - LATER

14

A giant cloud of weed smoke comes out of Diamond's mouth.

We HEAR the thumping of the bass above - Bex and Diamond are in the basement, smoking out of a tiny window.

BEX
I can't reach.

Diamond lifts her up to help her reach the window. As he puts her down, he doesn't take his hands away.

BEX (CONT'D)
Oh yeah?

DIAMOND
What?

BEX
Are you drunk?

DIAMOND
Yeah, a little...

BEX
I just can't... read you.

A beat. They start to make out, before she pulls back. Bex looks at him, confused, a bit hesitant.

*
*

DIAMOND
You're so pretty.

*
*

She takes in the compliment, kissing him again, passionately.

*

15 INT. PARTY - SAME

15

Em dances in front of Sarah, who rolls a joint on the couch. She lights it and Em crawls on top of her, still dancing, to take a hit. Em looks at Mason, smiling. Sarah looks at Eric - she whispers to Em and they giggle.

*
*
*
*

ERIC
Can I get a hit?

*

Sarah doesn't respond. Em rolls off her, continuing to dance.

*

ERIC (CONT'D)
Hey Sarah... Can I get a hit?

*

SARAH
Open your mouth.

ERIC
What?

SARAH
Open. Your. Mouth.

He opens his mouth. Sarah straddles him.

*

SARAH (CONT'D)
Wider.

He opens wider.

SARAH (CONT'D)
If you try to kiss me... I will hurt you.

He nods. Sarah flips the joint around, putting the lit end in her mouth. She leans down and blows smoke into his mouth.

*
*

SARAH (CONT'D)
Now, swallow.

Eric inhales. He stares at her for a long tense beat.

*

ERIC
I'd do anything to fuck you.

She leans in close.

SARAH
I know.

Over to Em, dancing. She gets a text.

Mason: **You wanna go to my car to chill.**

Em: **Ok.**

They both get up and walk out of the party.

16 INT. BASEMENT - CONTINUOUS

16

Diamond starts to pull off Bex's shirt. She tenses up.

*

(CONTINUED)

16

CONTINUED:

16

BEX
They're not like super big.

DIAMOND
That's okay.

BEX
You sure?

DIAMOND
Yeah.

She lets him take her shirt off. He starts to kiss lower.

*

17

INT. MASON'S CAR - MOMENTS LATER

17

Em and Mason sit in silence. He hits the recline button on his seat and he descends. It stops. He looks at her.

*

*

MASON
You should recline yours, it's much comfier.

She reclines hers. The seat hums until she's across from him.

*

MASON (CONT'D)
You wanna like hook up?

EM
I guess so. If you want.

MASON
Yeah. I mean if you do.

EM
Sure.

They start kissing at an awkward angle. They pull away.

*

MASON
Do you want like, more to drink?

18

INT. KITCHEN - SAME

18

Sarah sits in the kitchen talking to Grace.

*

GRACE
Scarlett Johansson?

SARAH
Not even a question. Of course...
Kendrick?

GRACE
I'd get him to go down on me and mouth the entire "Control" verse...
James Corden?

SARAH
I don't fuck with late night.

(CONTINUED)

18 CONTINUED:

18

GRACE

I know, but he seems so sweet. I
just want to lay on top of him and
feed him ice cream.

They laugh.

SARAH

...Ben Affleck?

GRACE

Ohmigod, I've literally wanted to
fuck him since I was a baby.

(off Sarah's look)

What? Have you never seen Gigli??

19 INT. BATHROOM - SAME

19

Lily has the phone angled below her, masturbating on video.

CLOSE ON: LILY'S FACE as she leans her head back. We watch as
her breath begins to slow into short, staccato gasps.

20 INT. GREENWALD'S PARTY - CONTINUOUS

20

ALL SOUND IS MUTED except for the SOUND OF LILY'S BREATH.

CAMERA MOVES THRU the party and WE BEGIN TO CUT TO THE FACES
OF THE KIDS. The ones we know and the ones we don't.

BEX, her cheeks flushed. EM, as she runs her hands through
MASON'S hair. MARK. ERIC. JOHNNY. GRACE. One after another.
FASTER AND FASTER, from FACE TO FACE.

And over this WE HEAR the DISEMBODIED VOICE of ER0STR4TUS...

ER0STR4TUS (V.O.)

I know you because I've been
watching you. Watching your little
lives unfold. Your little flings
and your little loves. I've seen it
all. The lies you tell and the
truths you hide. All in search of a
connection. A human connection.
Isn't that what this is all about?
You want to be known. Truly known.
By someone. Anyone...

(beat)

Well, today is your lucky day.

As Lily climaxes...

SLAM CUT TO:

21 INT. BASEMENT - SAME

21

Bex lies across the table. She looks at Diamond, tenderly.

(CONTINUED)

21 CONTINUED:

21

DIAMOND

You know you can't tell anyone
about this.

His words hit Bex like a punch to the gut -

22 INT. PARTY BACK UPSTAIRS

22

The blue and red lights of cop cars outside. People scatter. *

Em heads back inside to find Lily and Sarah amid the runners. *
As they try to find Bex, Diamond passes, avoiding them. They *
find her with tears streaming down her face. *

CLOSE: Lily kisses her tears, sits her up, hugging her. *

LILY

Let's go home.

23 AND OUT OF THE BLACK. GRAINY WEBCAM FOOTAGE:

23

A FIGURE wearing an AMERICAN FLAG HOCKEY MASK leans forward.

EROSTR4TUS (VOICE MASKED)

Look at all of you... You have no
idea what's coming.

THE SUN RISES. "HARD TIMES" by SEINABO SEY plays.

24 I/E. MONTAGE AS THE GIRLS GET READY FOR SCHOOL - MORNING 24

(The following will be played at 2x it's normal speed in the style of make up tutorials and other YouTube fare...) *

WE CUT BETWEEN Lily, Bex, Sarah and Em as they're all separately applying their make up, trying on outfits, etc. *

WE SHIFT INTO SLOW MOTION, as each one of the girls looks directly INTO THE CAMERA - checking their reflections. *

25 EXT. LACEY HOUSE - MORNING

25

Lily HONKS the horn. Bex sits shotgun, as they wait outside.

LILY

How are you feeling?

Bex just looks at her, shakes her head.

BEX

I'm fine. It's like whatever.

Bex reaches over and lays on the horn. Sarah and Em run out. *

(CONTINUED)

25 CONTINUED:

25

EM

Okay, okay, okay, okay, chill,
chill, chill, Jesus fucking Christ,
so annoying.

SARAH

Don't look at me, blame the fuckin'
fifth Kardashian in the back with
the 45 minute contour.

26 INT. LILY'S CAR - SAME

26

As they drive to school and listen to music.

*

BEX

- This Bartlett shit is uh-mazing.
You know they're gonna have a press
conference and his wife is just
going to be standing there, like
the literal human embodiment of the
gritting teeth emoji.

*

*

*

*

*

*

*

(imitating)

*

We're so happy! We love marriage!

*

Marriage yay!!! Right kids???...

*

Yeah!!!

*

They burst out laughing.

*

LILY

Here's his house.

As they drive past, they see a few NEWSCASTERS out.

*

EM

Ugh. I live for these types of
scandals.

BEX

I know, right? Is that bad?

SARAH

The Casey Anthony trial?

EM

Riv-i-ted! Oh my god, and we had
just gotten TiVo...

Sarah makes the TiVo "BLOOP BLOOP." Em answers, TiVo "BONG."

LILY

Remember when Casey's nudes leaked?

SARAH

Oh my god, yes. Any mirror pic with
an actual camera is so sad.

BEX

Those were one hundred percent "I
killed my daughter nudes."

(CONTINUED)

EM

She was found not guilty, Bex.
That's libel.

BEX

Oh yeah, what's Casey gonna do? Sue
me and reopen that can of worms?

JUMP CUT TO:

WE FOLLOW from behind as the girls walk across campus.

EM

...That reminds me. I still have a
twenty thousand word Nancy Grace
fanfic in my drafts.

LILY

I literally forget sometimes how
weird you are and then you say some
shit like that -

SARAH

No, no. It's actually super legit.

EM

Yeah, remember in The Deathly
Hallows when Bellatrix low-key
rapes Hermione? So it's an AU
crossover fem slash rape revenge
where Hermione uses Nancy to trial
by media that bitch.

LILY

I rest my case. You're fuckin'
nuts.

BEX

Oh my god I love this song.

SARAH

What song?

BEX

This song.

Bex snaps her fingers and "Say You'll Be There" by MØ PLAYS
over the rest of the scene.

WE SEE Reagan and Grace heading toward them from the
distance, looking at something on Grace's phone.

REAGAN

What's that?

GRACE

It's his dick.

(CONTINUED)

REAGAN
Wait, really?

Reagan grabs the phone, keeps looking, as she parts through the four girls. WE TRACK back with Reagan and Grace.

REAGAN (CONT'D)
(to Sarah)
Hey whore.

*
*
*

SARAH
(to Reagan)
Sup cunt.

*
*
*

REAGAN
(without looking up)
That was totally an escalation.
(then re: PHONE)
Oh, I see it.

*
*
*
*
*

GRACE
What, you think it's too small?

*
*

REAGAN
Eh... Why do guys always take like the worst dick pics?

They cross and sit down on a bench.

REAGAN (CONT'D)
Like look at the room. And the lighting. It literally looks like Josef Fritzl's basement.

GRACE
Who?

REAGAN
There's a documentary on Netflix. Watch it.

GRACE
I know it's not like a porn dick, but it still looks pretty big.

REAGAN
Says who? It's just like floating in space, his hand isn't even in the shot.

GRACE
So?

REAGAN
So there's no way to compare scale. It could be anywhere from 3 inches to like a fucking samurai sword, you have no idea.

GRACE
C'mon Reagan, it looks pretty big.

(CONTINUED)

REAGAN

-And you know what else looked pretty big? The miniature town in Beetlejuice... *and then the fucking camera pulled back.*

As Mark, Eric, and Mason cross, CAMERA PULLS BACK and leads-

MARK

Here's the thing that doesn't make any sense about lockdown drills. Most school shootings are done by students at the school they're shooting. So, don't they like, know the lockdown drill? Like, who's going to be fooled by a fucking darkened classroom?

ERIC

Dude. That's such a good point.

MASON

I'm not trying to be a buzzkill, but can we like, not have this conversation at school?

Mark nods sup at Johnny and Diamond as we hold with them -

JOHNNY

(to Diamond)

I'm telling you bro, if I were you I'd straight up smash Grace.

DIAMOND

Yeaaaah, I dunno man.

JOHNNY

Dude, I'm telling you, I still have those pics saved on my phone. I don't know what she looks like now, but Freshman year she had perfect tits, a perfect pussy, and her personality's like... fine.

DIAMOND

Yeah. I dunno she's just not my type.

As they shut their lockers and walk towards Grace and Reagan:

JOHNNY

Yo, Grace. Diamond here says he wants to stick his dick in you.

Diamond pushes Johnny as Grace and Reagan completely ignore them, continuing to look at the phone:

REAGAN

Wait, go back to that top shot? His penis is like totally flattened. And wait... what's that on the ground? *Is that like, a dirty sock?*

(CONTINUED)

A beat. Reagan zooms in.

REAGAN AND GRACE
EWWWWWWW!

As they freak out WE PAN to Diamond who looks off to see Bex and the girls walking past.

OVER TO the girls as Bex mutters to Lily:

BEX
It's amazing how someone so
inconsequential can make you feel
so inconsequential.

Lily swings her arms around Bex.

LILY
Fuck fuckboys.

BEX
Fuck fuckboys.

Lily leans over and kisses Bex.

LILY
Now hold your head high.

As Bex struts right past them. Johnny, his arm around Reagan, yells out.

JOHNNY
Lookin' good today Bex.

BEX
What?

JOHNNY
I said lookin' good today.

BEX
Obviously.

Diamond averts his eyes as Bex passes.

*

27A

INT. HALLWAY - DAY

27A

*

WE SEE LILY thru a window as she sits outside PRINCIPAL TURRELL'S OFFICE waiting. He approaches -

*

*

LILY
Am I in trouble?

*

*

PRINCIPAL TURRELL
Why the guilty conscience?

*

*

LILY
Because you've never just invited
me into your office for tea and
scones.

*

*

*

*

(CONTINUED)

27A CONTINUED:

27A

PRINCIPAL TURRELL
(smiles)
Well, today could be a first.

*
*
*

28 INT. PRINCIPAL'S OFFICE - DAY

28

Lily sits across from Principal Turrell.

PRINCIPAL TURRELL
- so what's going on between you
and Miss Dawson?

LILY
(sighs)
She rejected my portfolio for AP
Art. Which is total bullshit. I
don't mean to sound arrogant, but
it's true. I'm good. I'm not great.
But I know I'm good. Drawing is
like the only thing I actually
spend time on or like care about.
So I don't know what kind of
personal issue she has with me but -

PRINCIPAL TURRELL
Well, she mentioned something about
the drawings being pretty explicit.

LILY
Define explicit.

PRINCIPAL TURRELL
- she said they were drawings of
naked women engaged in sexual
situations.

LILY
Then by that definition Botticelli
is explicit.

PRINCIPAL TURRELL
Do you have your portfolio with
you? May I see?

She opens her bag and hands it to him. Turrell starts to flip
through. It's a series of stylized ink and watercolor
drawings of young women taking nude selfies.

*

PRINCIPAL TURRELL (CONT'D)
It's beautiful work.

LILY
Thanks.

PRINCIPAL TURRELL
I mean it Lily, you're really
talented.

LILY
Thanks.

(CONTINUED)

PRINCIPAL TURRELL

With your grades and your talent,
you could go to the school of your
choice.

LILY

I just don't know how it's
explicit. Like I don't know what
world you guys live in, but it's
not explicit.

PRINCIPAL TURRELL

Lily, these are drawings of young
women in pornographic poses. It's
not just explicit, it's very
extreme.

LILY

What is? The drawing? Or the fact
that there's 5 billion naked
selfies online? People always say
draw from life. Well, this is life.

PRINCIPAL TURRELL

Well, it's an aspect of life, sure.
But I'd argue that there are many
other areas of life that may be
more deserving of your artistic
talents.

LILY

I disagree. But you're a man. I
don't expect you to understand.

PRINCIPAL TURRELL

Try me.

LILY

All you're looking at is the
nudity. But it's not about that...
It's not about sex or porn or even
being naked. It's about everything
that goes into it. The pressure.
The endless mindfuck. The ten
thousand nudes you took before this
one. Trying to get it just right.
Making sure your tits are perfect.
That the light hides your left
nipple because it's slightly
inverted, or it's smaller, or your
areola looks weird or your labia's
too big, and if you pull your pubic
bone up, and bend to the left, in a
low light setting... THEN...
THEN... You'll be beautiful.
Hashtag Flawless. Body confident.
But it's all one big lie. You can
never be. No one's flawless and all
it takes is one fucking asshole to
remind you of that. One guy to say
ew or lol or she's nasty... And
you're back to square one. Cause
it's a rigged game. We just didn't
realize it.

(frustrated)

(MORE)

(CONTINUED)

28

CONTINUED: (2)

28

LILY (CONT'D)
 So, I don't know, maybe it is
 explicit or extreme... But it sure
 as fuck looks like life to me.

Lily looks Principal Turrell dead in the eye.

PRINCIPAL TURRELL
 To be honest, Lily... You kind of
 caught me off guard with this one.
 (lets out a little laugh)
 But it's obvious you're
 extraordinarily gifted and when you
 go on to RISD, or NYU, or BROWN or
 wherever you want, people are gonna
 take notice. They're gonna
 listen... But right now, you're in
 high school. And whether fair or
 unfair, there's a limit to what you
 can say.

29

INT. HALLWAY - DAY

29

Lily puts her headphones in. GASOLINE by HALSEY. She walks
 through the hallway.

30

INT. BATHROOM - DAY

30

Passes a few awkward freshman looking in the mirror. Enters a
 stall. Latches it shut. Leans against the door.

She opens her camera. Forms a gun with her fingers, jams the
 'barrel' down her throat. Snaps pics until finally. She gets
 it right. She edits it, blows out the exposure.

*
*
*

And then texts the pic to [heart eyes] Daddy:

Lily: **I hate school. Wanna pull the trigger, Daddy?**
 Daddy: **Fuckk. You're insatiable.**
 Lily: **Show me how insatiable.**

CLOSE ON LILY'S FACE: she holds her breath.

And then a vid of a man in a suit in front of a bathroom
 mirror, unbuckling his belt. Sliding his hand down his pants.

*
*

Lily: **[bang emoji] [bang emoji]**
 Daddy: **???**

CLOSE ON: Lily's text: **I'm dead.**

A FLOCK OF BIRDS puncture the SUN.

31

INT/EXT. LILY'S CAR - ROAD - DAY

31

BEX
 I'm telling you, Jay said CNN is at
 Bartlett's house.

(CONTINUED)

31

CONTINUED:

31

SARAH

But how do you know Anderson's
there?

BEX

Well who else are they going to
send? Don Lemon!?

EM

I mean, yeah, probably. They only
send Anderson to like, real places.

They pull up to Mayor Bartlett's house - some NEWS VANS are
outside. They park as LANGLEY DONAHUE, 27, files a report.

*
*

BEX

Yo, I've always wanted to make the
local news.

32

INT. POLICE STATION, CHIEF PATTERSON'S OFFICE - DAY

32

*

On TV, Langley talks to the girls:

BEX (ON TV)

I think it's some like, socially
conscious vigilante hacker guy.

A MONTAGE OF OTHER RESIDENTS being interviewed by LANGLEY:

MOM AT SUPERMARKET

I think we need to hold our
politicians to higher standards.
To be honest, I'm disappointed. I'm
angry. This pervert ran on a family
values platform. I feel like he's
conned us all.

GUY IN STREET

It's absolutely appalling. Frankly,
I don't even want to think about
it. It's just sick. Sick.

CHIEF PATTERSON turns off the TV.

*

ANGLE ON, a speakerphone as a TECH CONSULTANT rambles on.

*

TECH CONSULTANT (O.S.)

Look, we can send a court order to
the site forcing them to remove the
post, but it'll take about 24
hours. And by then it'll be
mirrored on about ten thousand
other sites.

*
*
*
*
*
*
*

CHIEF PATTERSON

So you're saying there's no way to
take it down?

*
*
*

TECH CONSULTANT (O.S.)

I'm not trying to flippant sir, but
the cat's out of the bag on this
one.

*
*
*
*

(CONTINUED)

32

CONTINUED:

32

CHIEF PATTERSON
And any idea who's behind it?

*
*

TECH CONSULTANT (O.S.)
I did a basic trace of the IP
address. It looks like someone's
bouncing it around between
Bangladesh and some village outside
of Moscow. Meaning it can be
originating from Bangladesh, some
village outside of Moscow, or
basically anywhere in the world.

*
*
*
*
*
*
*
*

A long beat.

*

CHIEF PATTERSON
I hate the fuckin' internet.

*
*

33

INT. MAYOR'S CAR - NIGHT

33

*

The car pulls up and people swarm, banging on windows, etc.
We HOLD on a PROFILE SHOT of the Mayor.

*
*

MRS. BARTLETT(O.S.)
Please, don't go in there without a
statement. You can't wing this...
I'll stand by your side.

*
*
*
*

MAYOR BARTLETT
I don't want you to be there for
this... I love you.

*
*
*

MRS. BARTLETT (O.S.)
I love -

*
*

The MAYOR opens the door. A BARRAGE OF FLASHES AND QUESTIONS.

*

LANGLEY
Sir, do you think your stance on
the LGBT community is hypocritical
in light of the recent allegations?

*
*
*
*

WE FOLLOW HIM into the...

*

34

INT. TOWN HALL - NIGHT

34

*

It's filled with TOWNSPEOPLE. NEWS CAMERAS. A din of chatter.

*

WE FOLLOW the MAYOR as he reaches the podium with a
microphone. A hush falls over the audience. And then...
Shouts: "Pervert" "Have you any decency?" "What about your
children?" Before a chant begins: "Resign! Resign!"

*
*
*
*

WE'RE ON THE MAYOR'S BACK as the growing roar continues... He
reaches into his briefcase. We HEAR gasps of fear from the
crowd, people panicking.

*
*
*

(CONTINUED)

34

CONTINUED:

34

MAYOR BARTLETT

It's okay, I don't want to hurt
anybody, I don't want to hurt
anybody.

*
*
*
*

He lifts the REVOLVER he's holding, presses it to his head.

*

He pulls the trigger.

*

BLACK.

WE HEAR THE SOUND OF THE GUNSHOT played 20x slower.

*

WE ZOOM OUT to realize this is a GIF of the MAYOR'S SUICIDE.

*

THE MAYOR'S BRAINS are going back into his head. Until it re-
loops and his brains blown back out. Over and Over.

*
*

A quick flash. In white lettering: **#FAIL.**

*

CUT TO:

35

GRAINY WEBCAM FOOTAGE: OUT OF THE DARKNESS, WE SEE
ER0STR4TUS, WEARING THE AMERICAN FLAG HOCKEY MASK...

35

ER0STR4TUS (VOICE MASKED)

Don't blame me. I didn't kill
him... His shame did.

CUT TO:

36

INT. EM'S BEDROOM - SOMETIME

36

The girls all look into CAMERA, wearing matching trenchcoats.

EM

What'd you think this was? The
motherfucking Breakfast Club?
Naaaah.

SARAH

Shit's about to pop off.

LILY

But don't worry, it's all just a
movie, right?

BEX

Which brings me to the MPAA rating
system. Which for all their good
work, is unfortunately not as
specific as one might hope. And so
we personally, would like to ensure
that our life, as depicted in this
film, remains a safe space for our
more... sensitive viewers. A few
trigger warnings...

*

RAPID FLASH FORWARDS to what you're about to see:

(CONTINUED)

SUPER: TRIGGER WARNING: ABUSE. BLOOD. BULLYING. CLASSISM. DEATH. DRINKING. DRUG USE. GRAPHIC SEX. GUNS. HOMOPHOBIA. HOSTAGES. KIDNAPPING. MURDER + (Attempted). NATIONALISM. RACISM. RAPE (Attempted). SEXISM (Def sexism). SEXUAL ABUSE. SUICIDE. SWEARING. TORTURE. TRANS* REJECTION/MISGENDERING. TRANSPHOBIA. VIOLENCE. WEAPONS. XENOPHOBIA.

Back to Bex, to CAMERA:

BEX (CONT'D)
Because, *how else we do in America?*

BLACK.

FULL SCREEN. USER: ER0STR4TUS - ONE NEW THREAD.

CUT TO:

EXT. LACEY HOUSE POOL - DAY

CAMERA DROPS DOWN FROM ABOVE as the girls, floating in separate inflatable donuts, enter the frame.

*
*

LILY
This whole thing is super fucking weird.

SARAH
What? The mayor shooting himself in the face on National TV?

LILY
Yeah.

EM
Def.

LILY
But like also the way all his shit got aired - It was so fucking raw. Did you look at the pics and texts and stuff?

SARAH
I mean, like kinda - Like I saw the main ones. Where he's in all the heavy makeup and like shaved and like getting fucked in the ass.

LILY
- Yeah but did you read the texts?

SARAH
No. That was enough for me.

LILY
They're super sad. Like he has this one fight with his wife where she caught him like doing something with some dude. He writes back:
(looks at phone, reads)
"I'm perpetually at war."

(MORE)

(CONTINUED)

LILY (CONT'D)

Not with you or the life we've chosen but myself. I know I'm better than this, Leslie. I just sometimes fear, I don't have the constitution to be the man I promised you I was..."

EM

I'd be like lolbyeeeeeee.

SARAH

What'd she write back?

LILY

"Michael. You're 15 years of marriage too late for this conversation. The kids and I expect to see you at dinner."

Bex looks at Lily disgusted -

BEX

I mean, cry me a fucking river. This is a guy, who spent his whole life trying to deny LGBTQIAA people their rights.

LILY

Doesn't mean it's not sad. I mean, can you imagine how fucking lonely he felt?

BEX

You're asking me - ?

LILY

But you had the courage to be yourself...

BEX

Meaning what, Lily? I had the choice to be someone else but it was my bravery that got me here?

LILY

That's not what I meant, Bex.

BEX

Whatever. All I'm saying is, fuck him. He was a hypocrite. I have like zero sympathy. People like me kill themselves every fucking day and bigots like him aren't shedding tears. He wouldn't mourn my death so why the fuck should I mourn his?

LILY

You can disagree and still empathize with him.

BEX

Maybe you, not me.

(CONTINUED)

LILY

Fair enough.

There's a beat as Bex thinks -

BEX

Granted his suicide was like gnarly
as fuck.

EM

Yo that shit was so raw.

BEX

And that clip Erostratus released?
In the hockey mask?

(mimicking his voice)

I didn't kill him. His shame did.

EM

I can't. I can't. It's too scary.

And then:

SARAH

Oh god. Amber alert.

SOME GUY, Nance's boyfriend, comes walking out in swim trunks
with a beer and wrap around UV sunglasses.

SOME GUY

What do we got here, Sex and the
City?

None of the girls respond.

SOME GUY (CONT'D)

I might be datin' myself here... it
was a television show in the 90s.

Dead silence. He sits down. Lights a Winston.

SOME GUY (CONT'D)

So you girls have boyfriends?
Who're the lucky guys?

Even deader silence. Just the water lapping.

SOME GUY (CONT'D)

(to Lily)

I like your glasses, reminds me of
a movie, pretty racy one. Lolita.

In the painful silence, Em rolls off her donut into the pool.

We see EM scream underwater, her chiffon robe billowing out
around her. She sinks to the bottom.PRINCIPAL TURRELL, 40s, is walking the halls with CHIEF
PATTERSON, peering into different class rooms.*
*

(CONTINUED)

PRINCIPAL TURRELL

Look, some of the more sensitive kids are still disturbed. But the majority of them I don't think care all that much... I know a few of them have been sharing those little movie clips of the Mayor's suicide...

CHIEF PATTERSON

Good God.

PRINCIPAL TURRELL

But I think it's important that we give them the time and space to communicate their feelings if they want to.

CHIEF PATTERSON

You guys have a computer club right?

PRINCIPAL TURRELL

Yeah, we have an after school A.V. Club.

CHIEF PATTERSON

They use their own computers or school computers?

PRINCIPAL TURRELL

It's a mixture, but they meet in the computer lab.

CHIEF PATTERSON

I'd like a list of those students.

PRINCIPAL TURRELL

I have a hard time believing one of our students would be involved in something like this. I feel like they'd be more inclined to go after a fellow student, a teacher, me... but not the Mayor.

His phone RINGS. He looks at it.

PRINCIPAL TURRELL (CONT'D)

Hang on, it's the superintendent, I gotta take this.

(on phone)

Hi Lisa.

(a beat)

No, I'm not at the moment, why?

*
*
*
*
*
*
*

We see Principal Turrell's face drop.

PRINCIPAL TURRELL (CONT'D)

What do you mean "everything?"

As the BELL RINGS, the entire STUDENT BODY descends on him.

*

39 INT. TURRELL HOME - EVENING

39

Principal Turrell's 10 year old daughter, ALLIE, sits on the couch next to her BROTHER, 7, as he plays an iPad game. She reaches over and mutes the sound. *

BROTHER

Hey!

ALLIE

I wanna hear what they're saying.

They both turn toward the KITCHEN, where...

PRINCIPAL TURRELL sits at the island counter with his wife, ALEXIS, 40s. *

ALEXIS

Text messages? Or iMessages?

PRINCIPAL TURRELL

Everything, Alexis.

ALEXIS

E-mails?

PRINCIPAL TURRELL

Yes.

ALEXIS

Photos?

PRINCIPAL TURRELL

Yes.

ALEXIS

Search history?

PRINCIPAL TURRELL

Yes.

ALEXIS

Both of ours?

PRINCIPAL TURRELL

Just mine. Well, my computer and the family computer.

ALEXIS

Which is my computer.

PRINCIPAL TURRELL

Yes.

ALEXIS

So anyone can read any texts we've sent each other for the last--

PRINCIPAL TURRELL

Since I got a phone.

(CONTINUED)

ALEXIS

That phone or a phone?

PRINCIPAL TURRELL

Well, this SIM card. I've never deleted anything. So, I don't know, five years?

There's a beat as they both take in the enormity of this...

ALEXIS

What did we talk about? Jesus, what have we said?

CUT TO:

Title card: THE LIFE & TEXTS OF PRINCIPAL TURRELL: A reading

JOHNNY (AS TURRELL)

What did the doctor say?

REAGAN (AS ALEXIS)

He said a lot of women over the age of 40 miscarriage.

JOHNNY (AS TURRELL)

Did you ask him about your endometriosis?

REAGAN (AS ALEXIS)

Yes, I told him that intercourse was painful.

They both look into CAMERA and wince.

JOHNNY (AS TURRELL)

What did he suggest?

REAGAN (AS ALEXIS)

Surgery. I can have the cysts removed.

They both grimace into CAMERA, disgusted as WE CUT TO:

-- ANOTHER SALEM HIGH GIRL/YOUTUBE

*

SALEM HIGH GIRL

Let me just read a few of the porn hub videos our principal has viewed over the last couple of months.

She looks at her phone.

SALEM HIGH GIRL (CONT'D)

Cute teen makes her pussy pulse with orgasm. Complete gyno examination for shy redhead girl. Pussy ravaged from the back doggy-style. Cock loving sister blackmailed to fuck.

(MORE)

(CONTINUED)

SALEM HIGH GIRL (CONT'D)
School girl anally pounded.
(to CAMERA; pointedly)
I'm sorry, but I don't feel safe.

-- GRACE TALKS TO CAMERA

GRACE
I mean, Principal Turrell wouldn't even make amends with his father before he died. Like, that's so cold. His wife was begging him to, and he couldn't get over his own bullshit. Like... Just sayin' you have no emotion.

-- ANOTHER JOHNNY, REAGAN AND DIAMOND YOUTUBE VIDEO:

REAGAN (AS ALEXIS)
I'm pretty sure the kids heard us last night.

DIAMOND (AS TURRELL)
Well, what are you gonna do. Sex is healthy. At least they know we have a good relationship. Although, I'm gonna be a little weirded out if I hear Allie playing with her dolls tomorrow saying "tell me I'm a filthy slut."

REAGAN (AS ALEXIS)
Wait, did I say that?

Johnny narrating:

JOHNNY
Wide eye emoji.

DIAMOND (AS TURRELL)
Yeah, don't you remember? I got so hot when you said it.

They all start cringing and pretending to dry heave.

-- SALEM HIGH GIRL TALKING TO CAMERA.

SALEM HIGH GIRL
But the main thing we need to talk about is the eight nude photos of his daughter in his iPhoto library. They're from 3 and a half years ago which would make Allison Turrell only six and a half years old when they were taken. She's in the bath, and you can see everything. HOW IS THAT OK???
(then)
Let me ask you, Principal Turrell, did your six year old daughter consent to those?

41 INT. LILY'S HOUSE, DINING ROOM - NIGHT

41

Lily, her mother, REBECCA, 40s, her father, LAWRENCE, 40s,
and brother DONNY, 15 sit eating dinner together.

*
*

LAWRENCE

I got the e-mail about the school
board meeting tomorrow night.
They're going to vote on whether to
fire Principal Turrell.

REBECCA

I mean, I find the whole thing very
disturbing.

LILY

Disturbing?

REBECCA

You wouldn't call it disturbing?

LILY

Not really.

REBECCA

Well, maybe your generation's a
little desensitized.

LILY

He looked at porn, so what?

REBECCA

You saw the names of those videos.

LILY

Yeah but like, they design it that
way. It's like headlines. Like
click bait.

REBECCA

It's just that coupled with those
photographs... The ones of his
daughter. Just as a mother, Lily,
it rubs me the wrong way.

LILY

Did you even look at the pictures?

REBECCA

Of course I didn't! Did you?

LILY

No, but like obviously people
showed it to me.

REBECCA

Well did you inform them that they
were most likely breaking the law?

LILY

It's not like that, the pictures
aren't like sexual.

(CONTINUED)

REBECCA

Lily, she's six years old and she's naked on the internet for the whole world to see. You don't find that a little sick?

LILY

It's not his fault! He got hacked!

REBECCA

But he took the pictures in the first place. That's what disturbs me. There are boundaries, Lily, between fathers and daughters. Now you may not believe that, but there are.

LAWRENCE

Absolutely. I mean, after the first two years, I was never comfortable seeing you naked.

LILY

Well, why's that?

LAWRENCE

I mean, you're my daughter. Isn't that enough of a reason?

LILY

That's my point, exactly. What's the big deal? I'm your daughter, why would you be so weirded out?

*

LAWRENCE

Lily, I've heard enough from you.

LILY

All I'm trying to say is like, nudity isn't inherently sexual. That's the whole thing with these pictures, it's you guys who are making it sexual. Just 'cause a young girl's naked, doesn't mean it's sexual or creepy or perv-y. It doesn't make him like a child molester.

REBECCA

Give me a break, Lily.

LILY

What? There's a picture of me in the living room at like 2, naked. Is that child pornography?

REBECCA

Well there's a big difference between you naked at 20 months old in your grandmother's bathtub and you naked at 6 years old. Okay? Plus, you have to take into account everything else we know about this man -

(CONTINUED)

LILY

So at what age does nudity become pornography?

*

LAWRENCE

Look Lily, I respect that you like to debate. That you like to play the devil's advocate. You're very smart. And I'm sure it'll come in handy later in life. But the truth is... You don't know the first thing about this world. And you can think we're both prude, or old fashioned, or fascists, or whatever words you just learned, but let me tell you something... I have been on this earth for 45 years, and if I've learned one thing in my lifetime, it's that men will be men and girls will be girls, so until you learn how to protect yourself, I will do it for you.

WE HOLD ON LILY. A sly smirk forms on her face.

LILY

Aw, thank you, Daddy.

Her mother slaps her, and although it's not with a tremendous amount of force, it's still enough to rattle Lily. Her eyes well as she stands up.

*

*

*

LILY (CONT'D)

Thank you for making me feel safe.

She curtsies, and walks out of the room.

DONNY

(after a beat)

You guys ever see that video of the family on the safari in Africa and they get mauled by like seven tigers?

LAWRENCE

No, Donny.

A long beat.

DONNY

It's pretty cool.

Lily lays in bed, listening to music, checking Tumblr.

*

She checks her inbox. **189 messages**. A sea of anonymous asks:

Anonymous asked: **ur hot. trade nudes?** She hits BLOCK

Anonymous asked: **Ur so pretty. I wish I was ur bff.** Lily hits reply: *ty bb [kiss emoji]*

Anonymous asked: **I hate fake intellectual sluts like you.**

(CONTINUED)

42

CONTINUED:

42

Stop opening your mouth and start spreading your cunt. BLOCK.
 Anonymous asked: **send n00ds** BLOCK
 Anonymous asked: **wld u date a guy with a small dick like < 5?**
Btw ur super hot. She hits reply: *Not if that's his opener*
[gritting teeth emoji]

And then she sees - Anonymous asked: **1... 2... Er0str4tus is coming for you.**

She freezes. Takes a screenshot. And then [CNTRL] CLICKS the BLOCK button. [CMND] INFO. A window of code pops up. She finds a timestamp: **17:38:46**. An IP address: **95.31.18.119**

She reverse searches it. On a MAP OF THE WORLD a pin drops.

MOSCOW, RUSSIA: *Static cellular IP address. Commercial spam.*

She hits REPLY: **SUCK MY DICK.** And posts it. A beat. She DELETES THE POST and SHUTS her computer.

CUT TO:

FULL SCREEN. USER: ER0STR4TUS - ONE NEW THREAD.

CUT TO:

43

INT. POLICE STATION - NIGHT

43

CAMERA dollies across the faces of about 15 SALEM HIGH AV CLUB MEMBERS. Off to the side, their assorted PARENTS stand.

44

INT. POLICE STATION, INTERVIEW ROOM - SAME

44

MARTY sits at a table, CHIEF PATTERSON and OFFICER RICHTER opposite him. Marty's FATHER sits behind him in a wheelchair.

CHIEF PATTERSON
 We're looking at several tweets here in which you use the hashtag "we are legion." That would seem to insinuate that you're a member of the hacker group Anonymous.

MARTY
 No, I just support them.

CHIEF PATTERSON
 Why?

MARTY
 Cause they're badass. And they do shit that like, no offense, the police can't do.

TECH CONSULTANT
 You consider yourself a pretty experienced coder, no?

MARTY
 More than some, less than others.

(CONTINUED)

CHIEF PATTERSON

So what are your feelings on Mayor Bartlett and Principal Turrell?

MARTY

It's complex, but, y'know, at the end of the day, people in positions of power... politicians, school administrators...

(he gestures to them)

... the police... oughtta be held to a different standard.

CHIEF PATTERSON

So you support what's been done to Mayor Bartlett and Principal Turrell?

MARTY

I support what was done, not what happened.

Chief Patterson takes this in, looks at Marty's Father.

CHIEF PATTERSON

How do you feel about all this?

MARTY'S FATHER

Marty's a smart young man. I think he can speak for himself.

CHIEF PATTERSON

(to Marty)

If we asked to search your computer, would you be okay with that?

MARTY

No, I wouldn't.

OFFICER RICHTER

And why would that be?

MARTY

Because all your going on is the fact that I'm good with computers. That's not exactly probable cause.

As Marty's interviewed, the kids in the waiting room begin to whisper and turn their phones toward one another. The INTERVIEW ROOM door is opened as MARTY walks out.

*
*
*

MARTY

It just occurred to me, you oughtta be careful about going after this guy.

CHIEF PATTERSON

What do you mean?

(CONTINUED)

MARTY

I'd just think about whether or not
you have anything to hide.

CHIEF PATTERSON

Is that a threat?

OFFICER RICHTER

Sure sounded like a threat.

MARTY

No, I'm just playing it out to its
logical conclusion.

The other STUDENTS overhear. A STONE FACED TEEN speaks up:

*

STONE FACED TEEN

No offense, but it's kinda late for
that.

He turns his phone toward the officers.

Turrell and Alexis sit with their daughter, Allie.

ALEXIS

Your dad and I wanted to talk to
you about a few things.

ALLIE

Why can't I go to school?

ALEXIS

It's just for a little while.

ALLIE

But Eloise and I are presenting our
science project--

ALEXIS

I understand, honey, but you have
to trust us, okay?

PRINCIPAL TURRELL

Somebody did something very bad to
me... To all of us. They released
all of my text messages, and e-
mails, and pictures. So, your Mommy
and I, all of our private
conversations, now everybody knows
about them.

ALLIE

Did you say bad things?

TURRELL

No, just, sometimes even if you
don't say something bad, it can
hurt someone.

(CONTINUED)

ALLIE

Why can't I go to school?

TURRELL

Because people are going to say
some really mean things about me,
and about you, and they're going to
say things that aren't true.

ALLIE

Like what?

There's a long, painful beat.

PRINCIPAL TURRELL

Like that I may have been
inappropriate with you.

ALLIE

How?

PRINCIPAL TURRELL

(to Alexis)

I don't know how to have this
conversation...

(to Allie)

Just know, that no matter what
anybody says, I love you and I
would never do anything to hurt
you... I love you.

HE KISSES HER FOREHEAD... AS WE HOLD on ALLIE as TURRELL
walks out the front door. We HEAR, through the window:

*
*

REPORTER (O.C.)

Sir, do you consider photographing
your daughter in the nude to be
child pornography?

CLOSE: Alexis takes Allie into her arms and holds her tight.

REPORTER 2 (O.C.)

Have you had an inappropriate
relationship with any students?

REPORTER 3 (O.C.)

Do you think you should be held to
a different standard?

REPORTER 4 (O.C.)

Sir, have you ever molested your
daughter?

Em drapes her legs over Bex's lap. Sarah leans over them as
they look at the anonymous ask Lily screenshotted.

*
*

SARAH

I'm not saying it's not creepy but
like someone's obviously just
fucking with you.

(CONTINUED)

LILY

But like how did they send it from a Russian IP address?

SARAH

You can do that in like two seconds with a VPN app.

EM

The Russians are everywhere.

BEX

I think it's a play on Nightmare on Elm Street. One, two... Freddy's coming for you.

EM

Ugh. Young Johnny Depp. Soaked.

SARAH

What about current Johnny Depp?

EM

No. Thank you.

LILY

I don't know, you're right. It's probably just Mark being a dick.

SARAH

What do you have to hide anyway, Lil?

LILY

Um. Like a million nudes. Really gross porn. Super pervy texts. And like life-altering shit talk about my family and almost everyone in this school.

SARAH

Fair enough. Me too. My iPhoto library looks like a fucking snuff film.

EM

Yeah, me three.

Bex is looking at the most recent hack of Chief Patterson's data on her laptop. It's been downloaded 142,000 times.

BEX

142,000 downloads. Jesus. That's literally three times the size of Salem.

EM

It's amazing because honestly, I thought Chief Patterson would be up to way shadier shit.

(CONTINUED)

BEX

Totally. But I've combing through it and basically it's just gossip. Like mean girl, high school gossip.

EM

Except for the cat videos and gun specs. Creeeee-py.

LILY

Cops are weird.

EM

Um... What are we doing tonight?

SARAH

I dunno.

EM

You think Mom will let us have people over?

SARAH

She's barely gotten out of bed this week. We could legit do whatever we want.

LILY

I wish your Mom was my mom.

Both girls roll their eyes.

BEX

Listen to what Patterson wrote: "Officer Richter has the brain of an infant and the body of John Goodman."

They all crack up.

LILY

Go Patterson, go!

After school, Lily walks toward the exit. WE SEE A FIGURE IN THE EROSTRATUS MASK GRAB HER.

*
*

She screams as the masked man falls to the ground in a fit of laughter. He pulls the mask off revealing it's Mark.

MARK

Oh my god, you should have seen your face.

LILY

Seriously, Mark. Eat a bag of dicks.

49 EXT. SCHOOL PARKING LOT - AFTERNOON 49

Lily walks to her car and sees Principal Turrell. She gives him a small wave but he just averts his eyes. *

50 INT. SCHOOL OFFICE - EVENING 50

Turrell sits across from SUPERINTENDENT LISA SANDERS.

LISA SANDERS *

So I think the best thing for you to do is go out there and speak from the heart. Remain calm, steady and tell the board and the parents what the job of principal has meant to you over the last 9 years. Tell them you understand their concerns. And resign with grace.

WE HOLD ON Principal Turrell -

51 EXT. TURRELL HOME - NIGHT 51

A car pulls up outside Turrell's home. A man in a ski mask begins to hurl rocks thru the window: **pedophiles not welcome!** *

Inside, we hear the screams of Alexis and her children. *

52 INT. SCHOOL BOARD - NIGHT 52

Principal Turrell stands on a stage in front of the school board members. He looks out at the packed auditorium. He clears his throat. Trembles a bit. *

PRINCIPAL TURRELL

I've been told to come out here, speak from my heart and tell you that I am going to resign.

Hecklers yell out: *You should!* Turrell is visibly shaken. *

PRINCIPAL TURRELL (CONT'D)

(beat)

But I will not resign. I have never been inappropriate with a student or my children. Period. I love my job and I love these kids. *

Another heckler yells out: *Pedophile*

PRINCIPAL TURRELL (CONT'D)

This isn't a joke. This is my life. This school has been my entire life. And I have always acted in the best interest of my students and this school. And yes, I'm human. We all are. But I have never allowed my private life to enter my work life in any way. And I know the members of the school board know that. So I trust you.

(MORE)

(CONTINUED)

52 CONTINUED:

52

PRINCIPAL TURRELL (CONT'D)
I have faith that you will make the
right decision. That you will
understand my intentions were
never... ill. And that you will
judge me how you would judge
yourself.

He stands on stage, the light in his eyes. His hands shaking. *

PRINCIPAL TURRELL (CONT'D)
Thank you.

53 INT. TURRELL HOME - NIGHT

53

Turrell opens the front door to find BROKEN GLASS and rocks
scattered across the floor. He looks around. *

PRINCIPAL TURRELL
Alexis?... Alexis?

There's no answer. The house is empty.

AND THEN ON THE LEFT AND RIGHT SIDE OF THE SCREEN, Em and
Sarah CRASH into the water, at 72fps, splitting the screen.
Both wear neon swimsuits and the EROSTRATUS MASK.

Turrell stands alone in the center as WE CUT TO:

54 EXT. LACEY HOUSE, POOL - NIGHT (SPLIT SCREEN TRIPTYCH)

54

MUSIC BLASTS: As Em struts toward CAMERA wearing the
EROSTRATUS MASK, dancing. As Lily, Bex, Sarah and a GROUP OF
TEENS cheer her on. *

Bex does Beyonce's 7/11 dance in the MASK as everyone roars. *

Sarah does the Nicki/Drake Anaconda routine in the MASK with
Lily. As all THREE IMAGES WHIP UP TO THE NIGHT SKY - *

55 EXT. LACEY HOUSE - POOL - SAME

55

- And we DROP DOWN in a single frame, as WE SEE MASON from
behind, his arms outstretched, EROSTRATUS MASK on backwards.
He jumps into the pool and swims to Em, his hand outstretched
to grab her ass. Em screams. We surface with Mason as she
slaps and kicks him. *

EM
Don't fucking grope me!

MASON
Ow! Ow! Ow! Chill out!

They shout over the music as we see a small party around them

EM
No seriously, don't grope me
without my permission.

(CONTINUED)

MASON

What's the big deal?

Bex is dangling her feet in the water.

BEX

Cause it's assault, brutha.

MASON

This is the problem with the internet, now all girls think everything is rape.

EM

He's so much sexier when he keeps his mouth shut.

BEX

Yeah, Mason. Shut up and look pretty.

Mason purses his lips like an idiot. Bex's phone buzzes. She stands up and starts to walk away. It's a TEXT from Diamond:

*
*Diamond: **I miss u**Bex: **what?**Diamond: **can we hang out again?**Bex: **why?**Diamond: **bc i like u**Bex: **is this like a prank?**Diamond: **no lol. ive just been thinking about u.**

Bex stares at the last text, emotionally torn.

We see ERIC, a couple OTHER GUYS, and a few RANDO GIRLS walk out of the sliding glass doors with some six packs of beer.

ERIC

Yo Bex, you want a beer?

BEX

No, I don't fuck with carbs.

Eric sits poolside with a bunch of DRUNK RANDOS and Grace.

GRACE

(wasted)

I heard Marty was in the police station, and the cop asked him straight up if he was the hacker, and he looks at the cop and he's like, if you ask me again, your whole life is gonna get leaked. And the cops were like, "wait what?" And then their whole lives got leaked.

ERIC

There's no way that story is true.

(CONTINUED)

GRACE

I know!

*

ERIC

Yeah but I was pretty disappointed by Patterson's leak. I thought that shit would be way shadier.

GRACE

I know!

*

ERIC

Wait, but like didn't the exact same thing happen to you Freshman year?

We can see Grace wince. Em walks over, smacking Eric in the back of the head for the comment.

*

*

ERIC (CONT'D)

Hey! I meant it in a good way, those photos were like, really hot.

GRACE

Fuck off, Eric.

Em sits next to Grace, throws an arm around her.

EM

There's no way the hacker's a student. He's probably some twenty something disgruntled, loner IT dude who just like jerks off to Fight Club every night.

GRACE

Ohmigod. Brad Pitt's abs. I can't.

ERIC

But why would he go after Turrell?

EM

Motive is irrelevant. Like, what's the motive behind the 300 plus mass shootings a year? There is none. People just burn out and wanna take down their little universe. So I bet he just woke up one day and was like Fuck Bartlett. Fuck Turrell. Fuck the Police. Everyone in this town's a fucking hypocrite.

RANDO DUDE

Totally. I support him.

ERIC

Yeah me too. It's like chaotic good. Like V for Vendetta. I'm always down with that.

They all think this over...

(CONTINUED)

GRACE

I just had this really scary
thought that we're all like
characters in the Sims...
(descending into a groan)
... and like none of us know it.

Bex walks over to the couch and lays down across Sarah. Lily and Mark are the end of the table as Sarah talks to a couple of guys in the F.G., one in a TANK TOP, one in a SNAP BACK.

SARAH

Look, I don't have a problem with
porn, I love porn. I just think
it's totally fucked up our whole
generation.

TANK TOP

Porn taught me how to fuck.

SARAH

- But that's the problem, you think
it taught you how to fuck. It
didn't. This is why like every guy
I meet on Tinder wants to choke me
on our first date.

TANK TOP

Almost every girl I've smashed
likes to be choked. You don't?

SARAH

Maybe on our tenth date, once I'm a
hundred percent certain you're not
a fucking serial killer.

As TANK TOP starts to roll a blunt on the table CAMERA LOWERS
revealing Mark stroking Lily's stomach, inching lower.

*
*

SNAP BACK

I learned how to eat pussy by
watching porn.

SARAH

Just by looking in your eyes, I can
tell you don't know the first thing
about eating pussy.

He blinks. Everyone bursts out laughing. (Under the table, WE
SEE Mark's hand, undo the top button of Lily's shorts, his
fingers circling just below the ridge of her panties.)

SNAP BACK

That's so not true.

They laugh again. (Mark undoes the second button, his fingers
hesitantly sliding further down.)

(CONTINUED)

57

CONTINUED:

57

SNAP BACK (CONT'D)
Whatever. I guess you'll never
know.

SARAH
Tragic.

CAMERA PUSHES UNDER the TABLE toward Mark and Lily, all sound
becomes slightly muffled. As we reach the other side, Lily
quickly shifts to the side, and Mark snaps his hand back.

Bex looks Mark dead in the eye.

BEX
What about you Mark? You like
eating pussy?

MARK
Um... yeah.

BEX
(looks at Lily)
Is that true, Lil?

LILY
Haven't I told you? Mark's a
fucking savage.

Mark swallows hard before nodding. An awkward beat.

LILY (CONT'D)
I gotta go to the bathroom.

*

58

INT. BATHROOM - SAME

58

As Lily pees she HEARS Nance ON THE PHONE through the wall.

NANCE (O.C.)
Has he said anything to you?
(a beat)
Three days ago he was talking about
driving to Indiana to meet his
family. I don't understand.

59

INT. LACEY HOUSE, HALLWAY - MOMENTS LATER

59

Lily exits and stops as she HEARS crying from Nance's room.

*

NANCE
Hello?

LILY
It's me, Nance. I was just using
the bathroom.

NANCE (O.C.)
(inside the bedroom)
Oh, hi Lily, are you guys having
fun tonight?

(CONTINUED)

LILY

Yeah, yeah. Everything okay?

Lily peeks around the door. Nance is in bed, lit by the TV. *

NANCE

Yeah, no I'm fine. It's just...

(laughs)

It's just life.

LILY

Look, I don't wanna be like, rude
but if you're crying about uh...
what's his name -

NANCE

Well, there's no reason to learn
his name now -

LILY

But like, don't. Seriously. You're
hot, Nance. What were you even
doing with him?

NANCE

After a certain point, it's not
even about the guy, it's the
company that matters.

Lily looks stunned.

LILY

I don't know if you meant it that
way, *but that's literally the
saddest thing I've ever heard.*

NANCE

(laughs)

Oh, Lily. It only gets harder. I
mean, I look at your generation and
I'm so happy, because you're all so
bright and you have so much to say.
Which is good. It is... But...

(sighs)

-The one thing I've learned is that
you can't be too difficult. No man
wants a girl that feels like work.

LILY

(a beat)

What do you mean by that?

NANCE

Sometimes it's better to not fight
back.

As she goes to rejoin the group, Mark grabs her by the arm.

MARK

I need to speak to you.

61 INT. EM'S BEDROOM - SAME

61

Mark slams the door behind them. He begins to pace.

MARK
What the fuck, Lily? What the fuck?

LILY
Seriously, you're acting like Mark Wahlberg in Fear right now.

MARK
I don't get it, Lily, are you ever like a real person? Because your whole too cool for school act is fucking lame. And exhausting. And boring. And not cool.

LILY
I have to be honest Mark, I don't know what the fuck you're talking about.

MARK
You think it's like cool to be a slut?

There's a long beat. Lily, tauntingly:

LILY
Keep going.

MARK
No, I mean it, it's obvious you like said something to Bex...

LILY
Keep going.

MARK
- I don't know, about like, me going down on you.

LILY
You mean the fact that you haven't?

MARK
Yeah, what do you think it's cool to like tell your friends about it?

LILY
Let me ask you a question. If I never sucked your dick you think you might mention it to Mason?

MARK
No. I'd just bring it up. I'd be like, why don't you suck my dick?

LILY
Mark, why don't you eat my pussy?

*

(CONTINUED)

61 CONTINUED:

61

MARK
Cause I'm really angry at you right
now.

LILY
How convenient.

Mark shakes his head and sits on the bed, facing away. Lily
sits on Em's desk. In the awkward silence, Lily looks out
Em's window to see a light on across the street.

*
*
*

MARK
It's just, when are you going to
realize that, like, it's not a turn
on to always be talking about sex?
At a certain point it just gets
gross, like... disgusting.

Lily pulls out her phone and sends a TEXT to [heart eyes]
Daddy: **U awake?**

LILY
Disgusting?

MARK
Yeah, kinda.

She looks at her phone.

Daddy: **Yeah**
Lily: **Then look out ur window**

LILY
Look at me, Mark.
(he turns)
Why's that a bad thing?

CUT TO:

62 INT. NICK'S STUDY - SAME

62

Nick turns off his desk lamp. Through the window, in the
distance, Lily sits in the window of Em's bedroom.

*
*

WE SEE Lily take off her shirt. She glances toward him. Nick
takes a shallow breath as we see Mark ENTER FRAME.

*
*

As Nick takes a deep breath -

*

63 INT. EM'S BEDROOM - SAME

63

Lily leans against the window, looks at Mark.

LILY
Say it.

MARK
What?

(CONTINUED)

LILY
Tell me I'm disgusting.

MARK
Why?

LILY
Just say it.

MARK
...But why?

*

LILY
Just fucking say it, Mark.

MARK
(hesitantly)
You're disgusting.

LILY
Don't say it if you don't mean it.

MARK
I mean it.

OVER MARK'S SHOULDER on Lily as she runs her fingers through his hair with both hands.

MARK (CONT'D)
You're disgusting.

LILY
I know.

As she guides him down and out of frame. We see her slowly turn her head over her shoulder and look out the window.

LILY (CONT'D)
I know.

64 INT. NICK'S STUDY - CONTINUOUS

64

WE SEE the silhouette of Nick, and in the distance, Lily framed by the light of the bedroom window.

*

NICK
Jesus Christ.

*

We HEAR Nick breathing heavily. Suddenly, O.S., Rose's voice.

*

ROSE (O.S.)
When are you coming to bed?

Nick bolts upright in front of his computer.

NICK
Uh, just in uh, in a little bit I just have some stuff to finish up.

Rose enters, standing in the door frame.

(CONTINUED)

ROSE

Okay, just don't stay up too late.
You have to take Carlie to dance in
the morning.

*

NICK

Ok. I'll go to bed soon.

He looks back at Lily in the window.

ROSE (O.C.)

Goodnight. I love you.

NICK

I love you, more.

CUT TO BLACK.

Over the following V.O. we rapidly cycle through photographs
of OUR TOWNSPEOPLE, Lily, Em, Bex, Sarah, Nick, Rose, Nance,
Reagan, Johnny etc - ala Le Jeté - as if they've been culled
from years worth of social media posts.

*

And we hear the masked, disembodied voice of Er0str4tus.

ER0STR4TUS (V.O.)

What makes you trust the person
next to you? Is it the look in
their eyes when they whisper "I
love you" before bed? Or is it, the
sense of calm you feel when they
hold your hand?

- Nick and Rose. Kissing pregnant belly. Holding baby Carlie.
Halloween. Date night.

*

ER0STR4TUS (V.O.)

Do you trust them because of who
they are? Or because trust is what
you need?

- Reagan and Johnny. Kissing. Making faces. Cheerleading
practice. #Squad.

ER0STR4TUS

To feel connected. And safe. And
loved. To feel protected in a world
that doesn't give a fuck if you're
unique or special or talented or
beautiful?

- Sarah braiding Em's hair. Bex's face hiding behind a
sunflower.

ER0STR4TUS (V.O.)

A world that kills the best and
brightest every single fucking day.
Look at the latest tragedy. The
last mass shooting. Terror attack.
Hurricane. Random killing.

(MORE)

(CONTINUED)

65

CONTINUED:

65

ER0STR4TUS (V.O.) (CONT'D)
And look at those sweet, smiling
faces, stacked side by side. All
with the same hopes and dreams and
wishes as you... But ask yourself?
What makes you different? Why was
their future stolen from them while
you still have yours... What'd you
say?... God?... lol... Did God look
at you, sitting on your couch
watching reality TV, and think,
"oh, I'll spare that one. I got
plans for that one..."

Lily, Em and Bex all curled up in bed. Nance drinking a
Margarita in bed.

WE LAND ON FIVE PHOTOS of RANDOM TOWNSPEOPLE.

ER0STR4TUS (V.O.)
And even if you disagree, there's a
small part of you that wonders if
I'm right.

ANOTHER SET OF FIVE TOWNSPEOPLE.

ER0STR4TUS (V.O.)
That's why you're gripping the hand
of the one you love. The one you
trust. Because life is too fucking
scary to brave alone.

ANOTHER SET OF FIVE TOWNSPEOPLE.

ER0STR4TUS (V.O.)
Just never forget the real reason
why you trust... Fear.

ANOTHER SET OF FIVE TOWNSPEOPLE... Including, Diamond.
Reagan. Nance and Nick.

BLACK.

AND OUT OF THE BLACK: TWENTY NEW THREADS.

CUT TO:

66 EXT. FOOTBALL FIELD, CHEER PRACTICE - DAY 66

CAMERA focuses on blue skies, sun shining, as Reagan floats
through frame at 48 fps, a big toothy grin on her face.

67 INT. SCHOOL BATHROOM - DAY 67

CLOSE ON: GRACE, 17, as she wipes tears from her eyes,
smearing her mascara across her face. She ties her hair back.

68 EXT. FOOTBALL FIELD, CHEER PRACTICE - DAY 68

VARIOUS SHOTS. Of Reagan barrel rolling through the air. (x3)

69 INT. SCHOOL BATHROOM 69
 GRACE rubs lotion up down her arms, neck and face until she's glistening with a greasy shine. She takes a deep breath.

70 EXT. FOOTBALL FIELD, CHEER PRACTICE - DAY 70
 FROM ABOVE. Reagan in a Christ-like pose, falls backwards, into the palms of her teammates like a gift from God.

71 INT. SCHOOL HALLWAY - DAY 71
 FROM BEHIND, GRACE walks thru the halls in jean shorts and heels, a bat in hand. She pushes through the EXIT DOOR - *

72 EXT. FOOTBALL FIELD - DAY 72
 - into the sunshine, to the field where the cheer squad is. *
 She reaches the field, kicks off her heels and forges on. *
 She begins to near. The squad is in the middle of a routine. *
 Reagan's pony tail bounces as she grinds her hips. *
 And as she turns: GRACE, SWINGS THE BASEBALL BAT BACK and - *
 WIDE SHOT: In the distance, we see Reagan drop to the ground. *
 Then blood curdling screams as the squad runs toward CAMERA. *

73 INT. POLICE CHIEF'S OFFICE - DAY 73
 GRACE'S MOTHER and FATHER sit with Chief Patterson. *

GRACE'S FATHER *
 Two years ago her phone was stolen. *
 She had never had a boyfriend, I *
 don't think she had done much more *
 than ever kiss a boy, but um, she *
 had quite a few photos of herself *
 in the nude. She was exploring, I *
 guess... But she had never sent *
 them to anybody. *

74 INT. SCHOOL HALLWAY - DAY 74
 GRACE as her bloody hands are cuffed behind her back. *

GRACE'S FATHER (V.O.) *
 And then one day someone uploaded *
 every photo to the internet. She *
 was fifteen. They posted her name, *
 our address, phone number, her *
 school, everything. She was *
 suicidal. Her grades dropped. She *
 withdrew from all of her friends, *
 and every night she begged us to *
 move towns. *

(CONTINUED)

74

CONTINUED:

74

GRACE is lead thru the hall. Students line the walls.

*

GRACE'S FATHER (V.O.)

*

To find out today that it was
Reagan, her best friend from
childhood who did this, I can't
even imagine the pain Grace felt.

*

*

*

*

*

75

INT. POLICE CHIEF'S OFFICE - DAY

75

Grace sits in front of Patterson, numb and defiant. SLOW PUSH
into CU as she says:

GRACE

The night that it happened, the
first person I called was Reagan.
She stayed up on the phone with me,
and I cried for hours. I wanted to
die. It's weird, because you don't
know how many people have seen it,
and that's what makes it worse. The
question, the suspicion. Like I'm
sitting here, talking to you, and
you might have it saved on your
computer. Or maybe you'll go home
and look it up, or share it with a
friend, or twenty. For the rest of
my life, every room I walk into,
every new person I meet, every job
interview, or first date, I'll have
that sinking feeling in my stomach.

(beat)

I made a promise that if I ever
found out who did this, I would
hurt them as much as they hurt me.
Is it the right thing to do? I
don't know. But don't tell me it's
not justified.

She stares right through us. A beat.

*

GRACE (CONT'D)

*

It's not like I killed her.

*

BACK TO:

As Grace is lead thru the halls, a few STUDENTS begin to clap
stoically, until the entire student body erupts in applause.

*

*

WE TRACK BACK on GRACE as she cries. It's not fear that
brings her to tears, it's the show of support.

*

*

76

INT. BATHROOM STALL - DAY

76

SLOW PUSH IN on Lily's face as she downloads Nick's data.

*

WE SEE on SCREEN the list of all the labeled files appearing.
Until we land on one file labeled: **KIK DATA**

*

*

And in that file, we see their entire text history.

*

(CONTINUED)

She looks at the nude photos of herself. Face never shown.
But she starts to see identifying details. She zooms in:

*
*

-- A small scar.
-- A Grimes poster on the wall of her bedroom.
-- A necklace.
-- A mole.
-- Her bracelets.
-- Rings.
-- A birthmark on the small of her back

And then her heart stops. Video files. She opens the first:

*

A CLOSE UP of her mouth, and written across her face, the word: **WHORE**, her mouth forming the "O". She hits play:

LILY (ON VIDEO)
I want to be the best little girl
you've ever had, Daddy.

She looks back at the 4Chan boards to see a comment thread:
who is this wh0re? Next to the screen shot of her mouth.

*
*

27,622 page views. 1,103 user comments.

*

ThrillKill1a666: **We gotta find out who this bitch is. Hot af**
Xvk5t&D: **Is salem's yearbook online? Lets start scouring fb**
profiles.
PepeDaFrog93: **just found the last few Salem yrbooks online.**
assuming shes <21. cross referencing mouths and jewelry.
narrowed it down to 16. will post names.

*
*
*
*
*
*

She sees NICK'S file has 73,384 downloads. She OPENS TUMBLR.
Scans her asks. Anonymous: **theyre gonna find you wh0re.**

*
*

She begins to frantically delete everything. Her phone
buzzes. A new text message.

*
*

-- Rose: **Lily?**
A beat.
-- Rose: **How could you?**

Em is trying to talk to her mother through the door.

EM
Mom, Mom, open up...

She's not opening the door. The phone is ringing in the
background repeatedly as Sarah looks at her.

SARAH
Just let her be.

Em goes over, picks up the phone. There's a creepy RUSSIAN
VOICE on the other line, snorting and ranting -

RUSSIAN MAN (O.S.)
Is this fucking piggy pussy, Nance?

(CONTINUED)

EM
Stop calling you fucking creep!

RUSSIAN MAN (O.S.)
(calmly)
I'll kill you.

She hangs up the phone.

SARAH
Have you looked through everything?

EM
No, I don't want to. I'm not going to.

SARAH
It's bad, Em, it's really bad.
There's a ton of stuff about you
and me in it.

EM
What do you mean?

SARAH
Just like, texts she wrote Aunt
Kay. Just really personal stuff.

EM
But like what?

SARAH
Stuff about our family... Stuff
about me, my mom, my dad, your Dad.
Stuff about me to going to Planned
Parenthood. It's all in there. It's
not like she was talking shit,
though, she was just updating Kay.
But since it leaked, I've had like
crazy anti-abortion people tagging
me in photos of dead fetuses. First
it was 10 people, then a thousand,
now eight thousand... it just keeps
growing... It's pictures. Texts. I
mean, she's slept with a lot of
people, Em. Like, married people.
It's not good.

Right then, they HEAR a blaring CAR HORN as a pair of HIGH
BEAMS blast through the kitchen windows.

And then another set of HIGH BEAMS. Another HORN. The two
girls stand there, illuminated by the light, as Sarah grabs a
kitchen knife and screams over the horn:

SARAH (CONT'D)
Em! Call the cops! Call the cops!

Em goes to plug the house phone back in - there's no dial
tone. Just heavy breathing. A RANDOM VOICE on the other end:

RANDOM VOICE (O.S.)
Yo, is this that milf slut Na -

(CONTINUED)

77 CONTINUED: (2)

77

She hangs up, gets a dial tone, calls 911.

SARAH
(to the cars)
We're calling the fucking cops!

As Em crouches on the floor:

EM
Hi this is Emma Lacey at 1165 Elm
Street, our house is surrounded by
cars, I'm really scared.

78 EXT. LACEY HOUSE - LATER

78

A knock on the front door. Em opens it for Officers Richter and Daniels.

79 INT. LACEY HOUSE, LIVING ROOM - MOMENTS LATER

79

Em and Sarah sit on the couch. Richter stands.

OFFICER RICHTER
So you're saying three cars pointed
their headlights towards the house?

EM
Yeah, they pulled up really close,
they were honking their horns. We
were both legitimately scared.

OFFICER RICHTER
Uh huh. By the sound of a car horn?

SARAH
Well, it's obvious they were trying
to intimidate us.

Sarah stands up. Richter aggressively -

OFFICER RICHTER
Sit down, Miss. I need you to stay
seated.

Daniels checks various windows and locks around the house.

OFFICER RICHTER (CONT'D)
So where's your Mom?

EM
She's in her room.

Richter looks at them with a grin.

OFFICER RICHTER
Oh yeah? She not feeling well?

SARAH
Look, we're being harassed.

(CONTINUED)

Richter looks at the two of them on the couch.

OFFICER RICHTER
I'm not sure I understand the
dynamic here... How are you two
related?

There's a beat.

SARAH
She's my sister.

OFFICER RICHTER
(laughs)
She doesn't look like your sister.

EM
(hesitantly)
I guess, technically we're step-
sisters.

OFFICER RICHTER
You guess?

SARAH
(hesitantly)
My father married her mother when
we were both really young.

OFFICER RICHTER
But you're not actually related to
anyone here?

SARAH
I don't understand why this
matters.

OFFICER RICHTER
It matters because I'm trying to
figure out what's actually going on
in this household. So I'll ask you
again. Where are your parents?

Sarah stares at him defiantly.

EM
Leave her alone.

OFFICER RICHTER
What about you? Where's your Daddy?

EM
(beat)
I don't know. And I don't care.

Richter turns to Daniels.

OFFICER RICHTER
We got a tough one here.

SARAH
Fuck you.

(CONTINUED)

Richter slides a wooden chair close to the couch and sits down right in front Sarah, his knees almost touching hers.

OFFICER RICHTER
Did I strike a nerve?
(beat)
Why don't you want to talk about
your Mommy and Daddy?

We see Sarah's eyes well up.

EM
Cause they're not with us.

OFFICER RICHTER
See, that wasn't so hard to
explain.

Richter smiles as Sarah wipes her eyes.

OFFICER RICHTER (CONT'D)
Now, you girls may think you're
being harassed. But all you have to
do is take one look at this family
to realize that something ain't
right.
(as he leans in close)
You may not understand, but this is
a good town. A moral town. Full of
decent, hardworking people.

Richter sucks his teeth, leans in even closer, his knee touching her knee.

OFFICER RICHTER (CONT'D)
So when they read about a seventeen
year old girl who's gotta take a
roadtrip, to see a doctor, all
because she can't keep her knees
together... They get concerned.
(with a smirk)
And in some cases, passionate.

Nick and Rose sit across from each other at the table. Rose's eyes are red from crying.

ROSE
Forgive me, Nick, I'm having a very
hard time understanding how the
father of my children can kiss his
daughter goodnight and then walk
into another room and start jerking
off to a teenager who calls him
"daddy."

NICK
She's eighteen.

ROSE
I don't give a fuck, Nick.

(CONTINUED)

NICK

No, but it's an important distinction.

ROSE

Oh fuck you, you're sick, you're absolutely fucking sick.

NICK

It's not sick, it was just fantasy. None of it was real.

ROSE

What do you mean, none of it was real?

NICK

I'm saying, we didn't-- we didn't do anything. We never had sex, we never kissed, we never did anything inappropriate.

(Rose scoffs)

I mean it though. I was always very clear with her... She wanted to take things farther and it was a line I wouldn't cross.

*
*

ROSE

Are you trying to tell me you were the adult in this situation?

NICK

What I'm saying is we never did anything inappropriate in real life.

ROSE

It's all real life, Nick.

NICK

No, it's not. It was fantasy.

ROSE

You keep saying fantasy -

NICK

- cause that's what it was -

ROSE

- as if I don't have the ability to fucking fantasize, Nick. You think I don't fantasize about different men? About someone younger? With a six pack and a bigger dick and maybe a little more fucking respect for me?

NICK

I'm sure you do.

(CONTINUED)

ROSE

No. You don't. Because you've turned me into a sexless fucking harpy who gave birth to your two children and hung her womb up to die... So don't you dare tell me about your fantasies.

*

INT. LILY'S BATHROOM - NIGHT

Lily takes a bath as Bex lies on the floor beside the tub. Both are looking at their phones.

Bex goes through Diamonds leaked data - looking at their last text exchange (where we left off at the pool).

Bex: last time we hooked up u said dont tell anyone about it... no offense but that didnt feel good

Diamond: i just didnt want to make it into like a thing

Bex: what does that even mean

Diamond: its just complicated. Im on the football team. U know how everyone is

Bex: oh right i forgot blowing trans girls doesnt mix well with ur high t squad

Diamond: high t?

She turns her phone off.

BEX

You know, the interesting thing is like, I don't think Diamond's a bad guy.

LILY

He's probably not. He's just boxed himself in.

BEX

Yeah cause there was this moment, I could see it, like right after he came, it dawned on him - what his friends would say, how his parents would feel, how the world would look at him. And in an instant he just shut down.

LILY

Reality crashed in on him.

BEX

Yeah, exactly. But the hard part is that's when it crashed in on me too. Because like, who am I fooling? I'm going to find a guy, here, in this town, who loves and respects me? Who's proud of me? Yeah right.

LILY

Come on, Bex. The world is changing.

(CONTINUED)

81 CONTINUED:

81

BEX

Is it?

LILY

It was.

(beat)

And it will again.

82 INT. LILY'S ROOM

82

Lily and Bex are under the covers together.

BEX

But how'd it start?

LILY

I was babysitting for them, and afterward he'd always give me a ride home. I mean, it sounds so cliché but like, the only guys that have ever been interested in me were like, dumb 16 year olds. He was the first guy who like, genuinely seemed interested in what I thought about things. I don't know. He was sweet, too. We never actually like, hooked up. The most that ever happened was once he put his hand on my thigh and I literally like, melted. He was so steady, y'know? His hands were like, steady. But I got freaked out afterwards, and that's when I stopped baby-sitting. Then we just started texting.

BEX

But you're 18 and he's like 40.

LILY

It was stupid. It was really fucking stupid.

BEX

He has kids.

LILY

I know.

BEX

Does anyone know?

LILY

Just Rose.

BEX

What'd she say?

A long beat. Lily takes a deep breath, trying to hold back her emotions.

(CONTINUED)

82

CONTINUED:

82

BEX (CONT'D)
Did you delete everything?

LILY
Yes.

BEX
Like secure empty delete?

LILY
Yes.

BEX
Good.

There's a beat as Bex holds Lily, strokes her hair. She kisses her face.

BEX (CONT'D)
I love you.

Lily nods as she holds Bex tight.

BEX (CONT'D)
No matter what.

LILY
I love you, too.

BEX
(a beat)
Do you know Salem is the number one trending topic in the world?

83

INT. LILY'S BEDROOM - NIGHT (SHOT THRU LILY'S ISIGHT)

83

Pixillated darkness. The silhouettes of the girls sleeping. Slowly, the bedroom door creaks open. Casting a shaft of light on the girls as they sleep.

WE SEE THE SILHOUETTE OF A FIGURE ENTER. And as it walks to the edge of the bed, we see it's wearing the ER0STR4TUS MASK.

It looks down on the girls as it quietly lifts the corner of the bedsheet, slowly uncovering them. The FIGURE BEGINS to PHOTOGRAPH their sleeping bodies; the screen flickering.

THE FIGURE TURNS toward US. And quietly begins to approach the computers iSight CAMERA.

It leans in close, the AMERICAN FLAG HOCKEY MASK dominating the screen, looking directly into CAMERA. It tilts it's head, AND WAVES TO US.

- Before closing the laptop shut. **BLACK**

84

INT. THE INTERNET - SAME (STOCK + ARCHIVAL + ORIGINAL)

84

"ANYTHING GOES" by Ella Fitzgerald begins to play over:

(CONTINUED)

WE SEE Langley filing a news report outside of the school, her voice drowned out by Ella's...

WE SEE a GIF of Grace walking down the hallway - she turns to face the CAMERA, smiling. It freezes: YAS QUEEN in pink sparkly font.

Comments: **"#revengegoals"** **"Slay 'em High!"** etc, follow.

WE NAVIGATE TO a FACEBOOK POST - Chief Patterson speaking:

CHIEF PATTERSON

It appears that this was motivated by the release of information released in the massive cyber attack that targeted over twenty Salem residents. We have been in touch with the FBI and they are investigating.

The VIDEO becomes embedded in a TWEET: **The FBI ain't no match for the internet.**

ANOTHER POST - **OMG. Salem is so scary.** AS WE SEE GRAINY SURVEILLANCE FOOTAGE FROM A GAS STATION:

THREE MASKED MEN drag a GUY and beat him unconscious.

We rapidly scroll through comment after comment...

THEN TO FACEBOOK LIVE VIDEO of a SALEM RESIDENT:

SALEM RESIDENT

If you're asking me, there's a reason these people were targeted. They're up to no good. I mean, no cyber attacker is releasing the information of boring old me. Even if they did, what'chu gonna find? A whole lotta biddin' on eBay.

A COMMENT WAR breaks out. NOW TO a CELL PHONE VIDEO of SALEM RESIDENT #2 screaming at LANGLEY.

SALEM RESIDENT #2

(violently shouting)

I just think it's despicable. The media has blood on its hands - releasing the names and personal information of the victims? Shame on you. Imagine having the whole world combing through your private messages. Shame on you!

LANGLEY

You don't believe the media has the right to report on a crime?

SALEM RESIDENT #2

It's not the crime, it's the victims! We're VICTIMS! WE'RE VICTIMS YOU FUCKING CUNT!

(CONTINUED)

An EXPLOSION of COMMENTS from every angle. And then a CAT VIDEO. And then a GIF of HARAMBE, **#DicksoutforHarambe**. A kids dance routine. A RANDOM CELL PHONE VIDEO of an unarmed BLACK MAN being shot.

Footage of PROTESTS, PRESIDENT TRUMP delivering the State of the Union, and a hundred other things in the world, WE NAVIGATE BACK TO A POST of EROSTRATUS.

AS HE HOLDS A PIECE OF PAPER: **I GOT THE WHOLE WIDE WORLD IN MY HANDS.**

POST of SALEM HIGH GIRL talking to CAMERA:

SALEM HIGH GIRL

I don't know why no one's mentioned this but like, the hacker's name comes from Erostratus, who was this like, super crazy evil guy in ancient Greece who wanted to become famous, so he decided to burn down the Temple of Ephesus. One of the seven wonders of the ancient world. Obviously, this was before reality TV. He was then arrested and sentenced to death and they placed a hundred year ban on saying his name out loud, punishable by death. They wanted to wipe him from history. But that made him like ultra famous...

WE BEGIN to see numerous TWEETS - **#DONT SAY HIS NAME**. And then numerous TWEETS - **#SAY HIS NAME**

Back to LANGLEY in front of Salem High.

LANGLEY

The only thing that everyone seems to agree on is that until this hacker is caught, all eyes will be on Salem.

(a beat)

This is Langley Donahue reporting for Channel 7... Back to you, Chet.

"FADE 2 BLAQ" BY ABRA begins to play -

It's the same routine we saw earlier, starting with makeup - *But this time, there's a creeping anxiety, as if they're getting ready for battle.*

*

The music continues as CAMERA moves from LILY driving to BEX sitting shotgun, her boots on the side view mirror, to EM and SARAH sprawled out in the back.

It's silent as they look out at the town around them.

87 INT. SCHOOL ENTRANCE - DAY

87

WE SEE THE GIRLS walking TOWARD US. As they near the CAMERA they come to a stop. They look down to find -

OFFICER RICHTER sitting at a fold out table, guarding the front of the school, inspecting students' bags.

He looks up at Sarah and Em with a grin.

OFFICER RICHTER
Twice in 24 hours? I'm beginning to
think you girls like me.

Em looks at Sarah, uncomfortable. He takes Em's bag and dumps it on the table. Starts to inspect her belongings. Her makeup. A box of Tampax.

OFFICER RICHTER (CONT'D)
Pocket Pearls? Sounds cozy.

Em and the girls grimace. He picks up her birth control.

OFFICER RICHTER (CONT'D)
What's this?

EM
Birth Control.

OFFICER RICHTER
I guess the apple doesn't fall far
from the tree. *

SARAH
Why are you trying to humiliate
her?

OFFICER RICHTER approaches Sarah aggressively.

Sarah doesn't break eye contact as she stares through him. He leans in close, menacingly:

OFFICER RICHTER
You need me, way more than I need
you. Don't you ever fucking forget
that.

Superintendent Sanders approaches.

LISA SANDERS
Sarah, can I speak to you for a
second? *

88 INT. PRINCIPAL'S OFFICE - DAY

88

Ms. Sanders shuts the door to Principal's office as Sarah sits down...

LISA SANDERS
I'm so glad to be sitting down with
you today. *

(CONTINUED)

Sarah nods.

LISA SANDERS (CONT'D) *
And I know... I imagine the last 24
hours have been hard.

(Sarah just looks at her)
So I just wanted to take your pulse
and see if there's anything you
want to talk about?

SARAH
Are you referring to my mothers
private information being hacked?

LISA SANDERS *
Well, It's certainly a factor.

SARAH
Did you read it? Did you look at?
(a beat)
Be honest.

LISA SANDERS *
... Well, certain pieces were
described to me and other things
were sent to me.
(Sarah nods)
And frankly... I'm concerned.

SARAH
I understand.

LISA SANDERS *
I just want you to know that as the
interim principal, I'm here for
you.

SARAH
That's good. Thank you. I will say,
there's nothing like having all
your private information exposed
that makes you want to sit down
with a stranger and... open up.
(beat)
So what do you want to talk about
first? My mother sleeping around,
or whether or not I regret having
an abortion?...

The air is sucked out of the room.

LISA SANDERS *
Look, Sarah I know you're having a
hard time and you're upset -

SARAH
You want make a bet? I bet by the
end of the day, someone, will have
scrawled baby killer across my
locker. Not because they give a
shit that one less person is
strolling around this planet with
nothing to do but because it's fun
to be a fucking troll.

(MORE)

(CONTINUED)

SARAH (CONT'D)

(beat)

You know what else I bet that some guy is going to call me a whore today. Not that they don't every other day, but today, they'll actually mean it. And who knows, maybe I'll get pissed off and fight back. You think it'll get violent?

LISA SANDERS

Well, that's precisely the reason I wanted to sit down and have this conversation because the last thing we want is for things to escalate. This town has seen enough tragedy.

*

SARAH

(with a smirk)

But has it?

There's a beat. Ms. Sanders looks at her.

SARAH (CONT'D)

I mean, that's why you called me in here, isn't it? You want more. You want a heart to heart. You want to be able to go back to those teachers who came to you with their concerns. Or go home to your husband and say, "Guess who I talked to today? Sarah Lacey. Poor girl."

(in a hushed whisper)

"She told me the guy who knocked her up was seven years older. With a mother like hers... makes sense doesn't it?"

Ms. Sanders interrupts-

LISA SANDERS

- I am trying to help you. Now, if you don't want my help, so be it. But I'll tell you right now, anger does not look good on you.

*

SARAH

Just be honest, Ms. Sanders. The worse it gets for me, the more entertaining it is for you, this high-school, this bullshit town and the rest of the world... Cause it's all just a fuckin' movie, right?

WE FOLLOW from behind as Nance pushes a grocery cart down the aisle, her head slightly bowed, wearing a hat, ponytail, and sunglasses. She passes TWO HOUSEWIVES whispering to one another. They fall silent as she passes.

CHECKOUT - LATER

(CONTINUED)

89

CONTINUED:

89

Nance looks around. It feels like the entire supermarket's eyes are on her.

As she pays and heads toward the door, one of the HOUSEWIVES from earlier cuts her off.

HOUSEWIFE

You really have no shame, do you? I don't know how you can live with yourself.

Nance looks down meekly as the woman passes.

90

EXT. SUPERMARKET PARKING LOT - SAME

90

Nance loads her groceries into the trunk. In front of her we see an ESCALADE SLOW DOWN and CIRCLE. It comes to a stop.

ANGLE ON: MARGIE DUNCAN, mid-30s as she briskly walks toward Nance from behind.

We can HEAR HER BREATH CAUGHT IN HER THROAT as she walks up to Nance, grabs her by her ponytail and whips her neck back, violently yanking her to the ground.

Nance shrieks before instinctively covering her head.

MARGIE

You wanna ruin families? Is that what you want, Nance, you wanna ruin my fucking family?

NANCE

Please, please, please.

MARGIE

What are you sorry now? You sorry?

NANCE

I'm sorry, I'm sorry.

MARGIE reaches into the grocery bag, pulls out a carton of eggs. She begins to smash them one by one in her face.

MARGIE

I. Don't. Fucking. Believe. You. Whore.

Nance is sobbing hysterically.

MARGIE (CONT'D)

You wanna act like trash then we'll treat you like trash. Fucking garbage.

She pulls out a carton of milk and dumps it right in Nance's face. Nance gags as she tries to cover her nose and mouth. She then dumps orange juice in her face.

(CONTINUED)

90 CONTINUED:

90

WIDE SHOT - WE SEE A DOZEN OR SO PEOPLE WATCHING... Some are whispering, some are laughing, some are filming it on their iPhones, but no one is intervening.

MARGIE leans down and spits in Nance's face.

MARGIE walks back proudly toward her car, the driver's side door still open -- as she nears, WE HEAR the SOUND of 2 CRYING CHILDREN inside. She slams her door and drives away.

91 EXT. SUPERMARKET PARKING LOT - LATER

91

Nance sits on the sidewalk, covered in milk and eggs. She tries to wipe herself clean with a stack of brown napkins.

OFFICER DANIELS stands above her.

OFFICER DANIELS
You say that Margie Duncan came up behind you, grabbed your ponytail, and ripped you to the ground?

NANCE
Yes.

OFFICER DANIELS
So, how could you be sure it was Margie if she came from behind?

NANCE
(shaken and emotional)
Because I saw her.

OFFICER DANIELS
Why would Margie Duncan do this?

Nance pauses.

NANCE
Uh, because I um...

OFFICER DANIELS
You what?

NANCE
(quietly)
Because I had an affair with Robert.

OFFICER DANIELS
I'm sorry, I can't hear you, can you speak louder?

NANCE
I had an affair with Robert.

OFFICER DANIELS
Her husband?

NANCE
Yes.

(CONTINUED)

91 CONTINUED:

91

OFFICER DANIELS

Hm. Well, we can certainly speak to her and investigate this further...

Nance looks over her shoulder at the small crowd that's gathered in the parking lot.

OFFICER DANIELS (CONT'D)

... But it's going to be pretty difficult to press charges.

She turns back to him.

NANCE

What, why?

OFFICER DANIELS

Unfortunately, there were no eyewitnesses.

92 INT. CLASSROOM - DAY

92

Lily sits in the back of the class. Her phone vibrates.

Mark: **Meet me under the bleachers in 5.**

Lily: **Why?**

Mark: **I need to talk to you.**

Lily: **About what?**

Mark: **It's important.**

She raises her hand. The teacher looks at her.

LILY

May I use the bathroom?

93 I/E. HALLWAY - DAY

93

WE FOLLOW Lily as she walks the empty hallways. She pushes through the exit doors - toward the bleachers.

94 EXT. UNDER THE BLEACHERS - MOMENTS LATER

94

Lily walks under the bleachers, looking for Mark. She spots him but as she nears she notices that something's off.

LILY

What's going on?

MARK

I want to ask you something.

LILY

What?

MARK

Do you have a birthmark on your back?

Lily begins to realize what's going on.

(CONTINUED)

LILY

No.

MARK

You sure about that, Lily?

LILY

Yeah. I'm sure.

MARK

You're lying, Lily. You're fucking lying.

LILY

No, I'm not.

MARK

Show me.

LILY

No.

MARK

Show me you're telling the truth.

LILY

No.

Lily hears something behind her.

As she turns, ERIC wraps his arm around her neck as TWO OTHER GUYS grab her. Lily screams. Trying to fight back but they quickly overpower her and wrestle her to the ground.

ERIC

Stop fighting. Stop fighting.

LILY

Please. Please. Please -

ERIC

STOP FUCKING FIGHTING!

ERIC tries to cover her mouth as the TWO OTHER GUYS pin her on her stomach. Mark leans down -

MARK

When I was looking at all the photos in Nick Mathers' leak... I started to think "This girl looks really fucking familiar"...

MARK pulls out his phone, shows Lily a picture of a girl in panties from behind. A birthmark on the small of her back.

MARK (CONT'D)

What do you think? Look familiar, Lily?

LILY

Please don't do this, Mark. Please. Please. Please.

(CONTINUED)

MARK

And I thought, there's no fucking way this could be Lily...

LILY

Mark I'm begging you. Stop. Stop.

MARK

But I just want to make sure...

Mark pulls up Lily's shirt from behind as she struggles.

WE HOLD ON LILY'S FACE. As she begins to cry.

Off-screen we hear a collective "Oooh" from the guys as they find their "evidence."

Followed by the SNAP of a photo being taken.

THE PHOTO BECOMES FULL SCREEN

SUDDENLY A RED CIRCLE is drawn around her birthmark.

We move to SPLIT SCREEN as WE SEE all of the photos of Lily's body from Nick's leak, rapidly cycle across screen, until it lands on the photo of her from behind in her underwear, her birthmark visible.

Another red circle is drawn.

In text, across the top of it, we see, as if someone's typing: **found u slut... Lillian Colson, 4267 Grove Street. 555-1864. (for a good time call ;)**

CAMERA ZOOMS OUT to see it in the form of a PHOTO on the screen of a phone, being texted.

(We see in rapid time, how something goes viral) - from a text, to being uploaded, to Tumblr, to Twitter, to Instagram - being retweeted, reblogged, upvoted, commented on. From 3,000 to 8,000 to 120,000 from one subreddit to 100 subreddits, thousands upon thousands of comments.

To the front page of Reddit, Google... the think pieces in response - Buzzfeed, Mashable, Daily Beast. To what seems like the entire nation, sharing, commenting, taking sides... **(But all of this is what's about to happen. So for right now)**

WE CUT BACK TO:

MARK as HE LOOKS UP and turns his phone toward his FRIENDS AND US, Lily beneath him.

MARK

(smiles)

It's a match.

96 INT. WEIGHT ROOM - DAY

96 *

WE PAN DOWN to the clenched fist of Johnny, his tongue in his cheek, simulating a blow job, as THREE TEAMMATES crack up.

JOHNNY
Yo, I can't believe he fuckin'
sucked Bex's dick.

TEAMMATE 2
It's so nasty.

TEAMMATE 1
Literally, I started gagging. I've
shared drinks with that mother
fucker.

TEAMMATE 2
You ever think he's coming back to
school?

JOHNNY
Nah, straight up, I give him like 5
days before he commits suicide.

TEAMMATE 1
(a beat)
Yo, I would.

JOHNNY
What if we go to his house and like
fuck with him?

TEAMMATE 2
Dude that's so mean.

JOHNNY
For real. We oughtta go over there
and like, fucking punch him in the
balls until his dick doesn't work.

TEAMMATE 2
You think that's possible?

JOHNNY
I heard that if you fill a
pillowcase with oranges, you can
beat the shit out of someone
without it leaving a mark. It just
fucks up their organs and shit.

TEAMMATE 1
Oh fuck. We have to try that!

They all burst out laughing.

JOHNNY
I guarantee you Diamond is at home
right now, locked in his room, just
bein' a little bitch.

TEAMMATE 1
I'll drive there right now.

(CONTINUED)

96 CONTINUED:

96

JOHNNY TEAMMATE 2
I'm in. Me too.

*

JOHNNY
WHAT DO THEY CALL US???

ALL
SLAY EM HIGH, KILLA!

97 INT. DIAMOND'S HOUSE - DAY

97

Diamond's MOTHER opens the door to see Johnny and his three Teammates standing on the doorstep.

DIAMOND'S MOTHER
Oh, hi boys.

JOHNNY
Hey Mrs. Diamond, is Josh home?

DIAMOND'S MOTHER
Yeah, he's got some kind of stomach bug. I'm just heading off to work, but don't stay too long, I want to make sure he's resting.

Close on, Johnny.

JOHNNY
Definitely, y'know, we just came over to give him some tender love and care.

98 INT. LILY'S CAR - AFTERNOON

98

As Lily drives home. WE HOLD CLOSE ON Lily's phone vibrating in the cup holder. At first a few FACEBOOK notifications. Then a few texts.

A beat.

Then a few TWITTER REQUESTS. Five. Ten. Thirty. And then like an avalanche, thousands upon thousands of notifications. INSTAGRAM. TUMBLR. SNAPCHAT. DM'S. ASKS. Her phone vibrates in the cupholder, creating an unceasing rattle.

99 INT. LILY'S HOUSE - CONTINUOUS

99

As Lily enters, she sees her parents sitting at the kitchen table, looking right at her.

LAWRENCE
Take a seat, Lillian.

She shakes her head.

LILY
I can't do this right now. Just--

(CONTINUED)

She starts to walk up the stairs.

REBECCA
Lily, come back here.

Lily continues walking.

REBECCA (CONT'D)
Lily.

They hear Lily's door slam. WE FOLLOW Rebecca as she walks to Lily's room with an eerie calmness, Lawrence in tow. Rebecca opens the door.

LILY
Please don't do this...

REBECCA
I want to ask you a question and I want you to be honest with me.

LILY
Mom...

REBECCA
Is that you in the photos on Nick Mathers' phone?
(a beat)
I'm asking you a simple question, Lily. Is that you in the photos?

LILY
Please, don't do this.

REBECCA
I just want to know the truth, Lily. Is this you? Did you do this?

Lily starts to get emotional.

REBECCA (CONT'D)
Lily, you're my daughter. I have spent 18 years raising you. I just want to know the truth.

LILY
I'm begging you. Don't do this...

REBECCA
Lily, is this you in the photos?

LILY
Dad--

LAWRENCE
Answer the question, Lily.

Tears start to run down Lily's face.

LILY
Yes. It is.

(CONTINUED)

Rebecca takes this in, then very calmly, very quietly:

REBECCA
Get out of this house.

LILY
What?

REBECCA
Get. Out. Of this house.

LILY
Mom, I'm sorry. I'm so sorry.

REBECCA
Lily, you can either walk out of
this house, or I can drag you out.

Lawrence looks at Rebecca -

REBECCA (CONT'D)
No. Lawrence... I will not have -

LILY
I wasn't thinking, I made a mistake-

REBECCA
You are not the daughter I raised.
I don't know who you are. But I
will not have a whore and a
homewrecker sleeping under my roof.

Lily sobs in her bed. Rebecca screams at her -

REBECCA (CONT'D)
Get up! Get up! Right now!

Lily drops her head to her pillow as her mother violently
grabs her by the arm and rips her out of bed, onto the floor.

Lily screams, and Lawrence watches silently from the doorway.

REBECCA (CONT'D)
Stand up Lily. Stand up. You think
you're a grown woman? Then stand
up, Lily. I will drag you down
these stairs. Stand up.

Lily continues to cry. Rebecca proceeds to drag her down the
stairs until she lies at the base of the staircase.

She looks up to see her father watching silently at the top
of the stairs. Rebecca opens the front door, grabs Lily by
both arms, and pulls her out onto the doorstep.

Her mother slams the front door behind her, and sits down at
the foot of the stairs, before being joined by her husband.

They sit in silence for a beat, before they begin to hear
Lily violently pound on the front door, begging for
forgiveness. Lawrence puts his arm around Rebecca.

(CONTINUED)

99 CONTINUED: (3)

99

From behind, DONNY nonchalantly starts to walk down the stairs, slurping the little bit of soda left from a big gulp. As he passes his grief-stricken parents, he stops slurping.

DONNY

Sorry.

He walks into the kitchen.

100 GRAINY WEBCAM FOOTAGE:

100

OUT OF THE DARKNESS, we SEE the AMERICAN FLAG HOCKEY MASK.

ER0STR4TUS (VOICE MASKED)

Eenie, Meenie, Miney, Mo. Catch a tiger by the toe. If he hollers let him go. My mother told me to pick the very best one and it is... you.

And then... USER: ER0STR4TUS -- 100 NEW THREADS

101 EXT. SALEM SUBURB - LATE AFTERNOON

101

Lily walks along the sidewalk, trying to collect herself. In the distance behind her, a car drives down the street.

As the car approaches, windows rolled down, we see TWO GUYS (early 20s.)

PASSENGER

No way, Lily Colson. Holy shit!

She keeps walking, facing forward, ignoring them. The car continues at a slow crawl alongside her.

PASSENGER (CONT'D)

Yo, I'm a big fan of your work.

DRIVER (O.S.)

Yeah, Salem's own 'lil porn star!

She continues to ignore them. The passenger pulls out his phone and starts to take a video.

PASSENGER

Yo, just drivin' back from work and look who we found. Lily fucking Colson! Salem's #1 Slut. Say what's up Lily! Say hi. Can you blow us a kiss, baby?...

(beat)

C'mon! We know you like to use that mouth... C'mon Lily blow me a kiss.

LILY

Leave me the fuck alone.

PASSENGER

What was that, bitch?

(CONTINUED)

LILY
Leave me the fuck alone.

PASSENGER
Someone's got a nasty mouth.

DRIVER (O.S.)
It's not like we didn't know that.

PASSENGER
C'mon, why you being such a bitch?
I thought you liked the attention.

LILY
Please. Leave me alone.

Lily tries to hold back her tears -

PASSENGER
What, you only like married men,
bitch? You only like to fuck
married men?

DRIVER (O.S.)
That's the mark of a true whore.

PASSENGER
Let me ask you a question, you
think any man will ever wanna fuck
that nasty pussy of yours after
googling you? Your life is over,
bitch. You better take what you can
get... So c'mon and gettit, bitch.
Gettit.

IN CAR. The PASSENGER pulls a switchblade from his pocket. As
tears begin to run down Lily's face...

LILY (QUIETLY)
Fuck you.

PASSENGER
Don't make me get outta this
fucking car, bitch.

Lily takes off running. The DRIVER HITS THE GAS as the engine
roars behind her...

Lily cuts through someone's driveway, through a backyard, and
over a fence and continues to haul ass. Behind her, THE
PASSENGER hops the fence after her...

PASSENGER (CONT'D)
You can't out run me, bitch!

They're right behind Lily. As the PASSENGER hangs out of the
window, filming LILY as she runs for her life.

THROUGH THE DRIVERS PHONE: We see Lily running right in front
the car. The PASSENGER SCREAMING FROM BEHIND THE CAMERA --

(CONTINUED)

101 CONTINUED: (2)

101

PASSENGER (O.C.) (CONT'D)
We got these Salem bitches on the
motherfucking run!

SLAM CUT TO:

102 **A RAPID FOUND FOOTAGE MONTAGE OF SALEM DESCENDING INTO CHAOS.**

- A TEENAGE BOY, sucker punches another BOY in the back of the head as a crowd of teenagers around him roar.

INTERCUT: USER: ER0STR4TUS -- 100 NEW THREADS

- A BRICK is thrown through a storefront window. The glass crashes.

-- 100 NEW THREADS

- A SCREAMING CROWD OF TEENS parts to reveal BB standing over GRACE, facedown in a pool of blood in the middle of the street. BB's nose is bloody as she raises her hands in triumph.

-- 100 NEW THREADS

- SHAKY FOOTAGE from inside a bedroom, as we HEAR gunshots outside. The CAMERA looks out the window to see A MASKED MAN standing in the middle of a suburban street, FIRING a HANDGUN at a CAR.

-- 100 NEW THREADS

- JOHNNY and his crew SWARM A KID with PUNCHES and KICKS. Johnny rises up, his body splattered in blood.

-- 100 NEW THREADS

- From BEHIND A CAR someone films a group of MASKED MEN dragging A MAN out of his house at gunpoint. His wife and kids screaming after him. They force him into a car -

-- 100 NEW THREADS

- A MOB of TEENAGE BOYS AND GIRLS CHANT "SLUT, SLUT, SLUT" as A CRYING GIRL WALKS THROUGH THE SCHOOL HALLWAY. A guy smacks her books out of her hands. Another girl shoves her into the crowd and they shove her back.

-- 100 NEW THREADS

- A MOLOTOV COCKTAIL is hurled into a hardware store. We watch as it bursts into flames -

-- 100 NEW THREADS

- BACK TO LILY, ON THE RUN and SHOT THROUGH the iPHONE of the PASSENGER as they chase her with their car. They continue to scream obscenities at her.

(CONTINUED)

102 CONTINUED:

102

PASSENGER (O.C.)
The more you make me work, the more
I'm gonna make you hurt, bitch.

SLAM BACK TO:

103 EXT. SALEM SUBURB - LATE AFTERNOON

103

As LILY RUNS down another driveway. The PASSENGER hops out again, and takes off after her. She disappears around the corner of a garage.

WE RUN with the PASSENGER as he races down the driveway toward the garage. As he nears the corner -

CRACK! -- LILY SLAMS HIM in the FACE with a SHOVEL.

BLOOD and TEETH go flying as his BONES BREAK under the hard metal. His body quickly goes limp, crumbling to the ground.

LILY raises the SHOVEL again, looking down at him, gasping and gurgling in his own blood.

Suddenly, she notices to her right, A YOUNG BOY (maybe 5 years old) standing motionless in a neighbors yard. He stares right at her, expressionless.

A beat. She drops the shovel and takes off running -

WE HOLD CLOSE ON LILY as she runs, staring right at us, breathing rhythmically with each pounding step.

104 OVER BLACK.

104

In elegant, red cursive we see: **One Week Later** being written.

"It's a Good Day" by Peggy Lee plays. As CAMERA pushes through the letters and we're out onto -

105 EXT. STREETS OF SALEM - MORNING

105

- on the most beautiful day imaginable. CAMERA cruises thru the streets as Peggy croons.

- WE PASS a DAD (40s) watering his lawn in a MICHAEL MYERS mask. He looks up at us.

SEVERAL SHOTS: OF SALEM RESIDENTS GOING ABOUT THEIR DAY WEARING MASKS. *The music continues* -

- A MAN in a TRANSLUCENT MASK stands in the aisle of a drugstore. The employees watch him. He picks up a case of baby formula and heads to the register.

- A PERSON in a WRINKLED OLD MAN MASK sits in their car at a stoplight. As a COUPLE crosses the street, holding the hand of their CHILD. The family turns and we see all three including the child are MASKED.

(CONTINUED)

105

CONTINUED:

105

MUSIC FADES OUT.

CLOSE ON. RESIDENTS OF SALEM. ALL MASKED. As CAMERA begins to DOLLY ACROSS ROW AFTER ROW. They listen quietly as A MAN SPEAKS (O.C.)

THE LEADER (O.C.)

I don't want to know your name. I
don't want to see your face. I
don't want to hear what you did or
didn't do. What part is true and
what part is false. We are all
victims. Every single one us.
Victims of an act of terrorism.

And we realize we're in -

106

EXT. SUBURBAN STREETS - NIGHT

106

*

PUSH IN ON: A MAN in A RED SKELETON SKI MASK (THE LEADER) as he addresses the residents of SALEM FROM THE BACK OF A PICKUP.

*

*

*

THE LEADER

It's become clear that our police
force, our state troopers, our
federal government is either
incapable or unwilling to stop this
terror. And the rest of the world
is watching. Laughing at us. Taking
pleasure in our humiliation. As if
this is some form of entertainment.

REVERSE. As the CAMERA BOOMS UP, we see cars and townspeople all gathered around in an open garage. The townspeople are all masked. Halloween masks. Ski masks. Makeshift masks.

*

*

*

THE LEADER (CONT'D)

Every day, on Twitter, on Facebook,
on a thousand blogs, our personal
information, the intimate details
of our lives are printed and
dissected and our names forever
marred.

And then, with stirring violence:

THE LEADER (CONT'D)

THAT ENDS RIGHT NOW.

(cheers)

WE WILL NO LONGER BE HUMILIATED.

(cheers)

WE WILL NO LONGER BE HELPLESS.

(cheers)

WE MUST JOIN TOGETHER TO ROOT OUT
THIS COWARD AND ANY ACCOMPLICES.

(cheers)

WE WILL BRING THEM TO JUSTICE.

(cheers)

BY ANY MEANS NECESSARY.

THE THUNDEROUS CHEERS carries over -

107 INT. SALEM STREET - NIGHT 107

VARIOUS SHOTS OF MASKED MEN loading and cocking guns. *

THE LEADER (V.O.)
(over the cheering)
IF THE GOVERNMENT CANNOT ESTABLISH
LAW AND ORDER, YOU BETTER BELIEVE
WE WILL.

THREE MASKED MEN, and THE LEADER, quietly walk around to the back of the house. *(WE HEAR the residents in the previous scene erupt - FOLLOWED BY A CHANT: YES, WE WILL! YES, WE WILL! YES, WE WILL!)* *

THE LEADER tries the back door. It's open. *

THE LEADER
You gotta love the suburbs. *

108 INT. MARTY KOLKER'S BEDROOM - NIGHT 108 *

Down a darkened hallway, we see MARTY KOLKER sitting in front of his computer. *

Suddenly, from behind -- A BAG is dropped over his head. He's pulled to the ground. We see his legs kicking as he's dragged out of frame. *

109 INT. BATHROOM SOMEWHERE - LATER 109

CLOSE ON - A light switch is flipped.

Under the harsh bathroom lights - Marty lays in the bathtub. Ankles duct-taped. Hands duct-taped. Arms duct-taped to his body. A makeshift straight jacket.

His face directly under the faucet.

THE LEADER, still in his red skeleton ski mask, climbs on top of Marty, straddling him.

-- Marty starts to thrash violently underneath him, muffled wails and tears pouring from his face.

THE LEADER
I just want to take the tape off.

Marty stops. THE LEADER removes the tape -

THE LEADER (CONT'D)
Good. Good.

MARTY
(sobbing)
Please don't hurt me -

THE LEADER
(calm, almost gentle)
Shhh... Focus Marty... Breathe...
(MORE)

(CONTINUED)

THE LEADER (CONT'D)

I want you to listen to me very carefully. I'm going to ask you a couple of questions... And I want you to answer them truthfully.

(beat)

But if you lie to us, Marty, I'm going to hurt you. Do you understand?

Marty starts panicking again -

MARTY

I promise you, I promise you, I didn't do anything! I didn't--

THE LEADER

Marty. You're getting so worked up and I haven't even asked you a question yet.

Marty starts to sob -

MARTY

I'm sorry. I'm so sorry.

THE LEADER

Y'know when Chief Patterson's information got leaked, we all got to read the transcript of your police interview.

(laughs)

I mean, you basically told them you did it.

MARTY

I didn't do it! I swear to god. I was just fucking with them -

THE LEADER

What did I say, Marty? You remember?

(beat)

No lies.

MASKED MAN #1 drapes a WASHCLOTH over Marty's face as THE LEADER turns on the bath tub faucet. Water begins to flood Marty's mouth and lungs as his whole body locks up. He chokes and gags, terrified he's going to drown.

The Leader turns the faucet off.

THE LEADER (CONT'D)

We know you're behind this, Marty.

Marty continues to gasp and spit up water -

MARTY

I swear I didn't do it! I swear!

THE LEADER

Somebody did this, Marty. If it wasn't you, who was it?

(CONTINUED)

The faucet is turned on. Turned off. Marty gasps for air.

MARTY
I can't breathe. I can't breathe.
I don't want to die. Please.

THE LEADER
Who. Did. This?

MARTY
I don't-I don't know for sure, but
I think it's Lily Colson.

THE LEADER
Lily Colson?

MARTY
I think so.

THE LEADER
You think so or you know so?

Marty pauses. The Leader turns the faucet on. Turns it off.

MARTY
I know! I know! I know! Just please
stop, I'll tell you whatever you
want to know.

THE LEADER
All we want is the truth, Marty.

MARTY
(through tears and gasps)
Okay. Okay. Okay.

The LEADER looks up at the TWO OTHER MASKED MEN.

THE LEADER
Clean him up.

110 A FREEZE FRAMED IMAGE OF MARTY KOLKER SHOT THRU A COMPUTER MONITOR 110

He's cleaned up, wearing a white shirt. His eyes are looking to someone off-camera. Suddenly, the clip is dragged back and WE SEE the LEADER'S arm in the edge of the FRAME. It plays:

THE LEADER (O.C.)
I want you to say exactly what you
said before but directly to the
camera. You're not confessing to
me. You're confessing to everyone
that you and your friends hurt.

MARTY
I'm sorry, I'm just nervous.

THE LEADER (O.C.)
It's okay to be nervous. Even
emotional. You feel remorse. That's
normal.

(MORE)

(CONTINUED)

110 CONTINUED:

110

THE LEADER (O.C.) (CONT'D)
But we don't want it to look like
you're being coerced because you're
not...

MARTY

No.

THE LEADER (O.C.)
You're telling the truth.

MARTY

I am.

THE LEADER (O.C.)
Then tell it to the world.

Marty looks at THE CAMERA.

MARTY

My name is Marty Kolker and -

The FRAME IS FREEZED again. The LEADERS RIGHT ARM is still in
FRAME. Suddenly, the IMAGE IS RESIZED and he's cropped out.

MARTY (CONT'D)

My name is Marty Kolker and I can
no longer hold back the truth.

111 INT. BATHROOM - NIGHT

111

THE LEADER, still in his RED SKELETON SKI MASK, washes his
hands in a sink. WE FOLLOW him as he walks through his house.

The lights are off in the house. As he walks upstairs, we see
CHILDREN'S TOYS on the floor, dishes in the sink. Flies buzz.

112 INT. OFFICE - CONTINUOUS

112

-- Where laid out on the desk is a handgun, ammunition, zip
ties, a map of the neighborhood.

Printed files of data leaks. The picture of Erostratus.

He walks over, sits at his desk. Looks straight at US. As he
reaches behind CAMERA and TURNS OFF HIS DESK LAMP -

REVERSE: The darkness reveals the street outside at night,
and the Lacey house lit up in the distance...

And in the window, we see LILY sitting in profile -

And we realize where we are, and who this man is.

NICK takes off his mask as he looks at Lily in the window
across the street.

He picks up his phone, looks at it for a beat. And then back
up at Lily.

(CONTINUED)

112 CONTINUED:

112

He writes her a text: **Is it strange that I miss you?**

113 INT. EM'S BEDROOM - CONTINUOUS

113

Lily sees Nicks text. She turns to look out the window at Nicks house, across the street. It's dark. Not a single light is on.

Lily: **No. I miss u too**

FROM OUTSIDE THE BEDROOM - CAMERA TILTS DOWN TO SEE a MASKED MAN SCALING the BACK WALL. WE FOLLOW HIM as he walks along the terrace outside of Em and Sarah's bedroom. We can see the girls inside, talking. *

WE HOLD as he walks ALONGSIDE THE 2ND STORY TERRACE and into the distance. *

A beat. He crawls through a window and into the house. *

114 INT. EM'S BEDROOM - LATER

114

FULL SCREEN: DELINQUENT GIRL BOSS: WORTHLESS TO CONFESS is being projected on the ceiling through a USB adapter. Rika and her gang are marching through the streets, in matching red trench coats to confront the Yakuza. *

REVERSE: As Lily, Em, Bex, and Sarah watch the film in different matching red trench coats. *

EM
When I grow up, I want to be a
director and only make male rape
revenge films. *

BEX
Like Deliverance? *

EM
Ew, no. That's gross. I want it to
be sexy. *

SARAH
Like if someone remade Straw Dogs
but instead of Susan George getting
raped, Dustin Hoffman gets raped? *

EM
What's wrong with you? I'm talking
about like, "I Spit On Your Grave,"
but starring Channing Tatum. *

EM (CONT'D)
(movie trailer voice)
Just imagine that poster, the Tate
in tighty-whities covered in blood
and dirt, holding a kitchen knife.
Ughhhhhhh! *

(CONTINUED)

BEX

Ugh, why hasn't Shonda written that already?

Lily looks at her phone. She sighs -

SARAH

Lil, stop looking at your phone.

LILY

I just don't understand how like legit news organizations can link to my nudes.

EM

It's super fucked up. Google needs like a delete button.

Bex is flipping through Lily's mentions on Twitter.

BEX

Chrissy Teigen kind of tweeted her support for you. I mean, she didn't reference you directly, but she said "when a man cheats, why does everyone always blame the other woman? Especially when she's 18 and he's 40-something."

EM

Ugh, I love her. I wish her and John would adopt me. Just like strap me in a baby bjorn and walk me around town.

*
*

SARAH

Your limbs are wayyy too long.

LILY

What are people saying back?

BEX

Well. Like, if I'm gonna be a hundred percent honest, there's not a whole lot of people on your side.

(Lily sighs)

You should just do what Kim Kardashian did and build an empire out of this.

LILY

It's not funny, Bex.

BEX

I'm serious, how many followers do you have on Twitter now?

LILY

I don't know, 40,000 or something. But straight up, 80% of them are threatening to either kill me or rape me. In no particular order.

(MORE)

(CONTINUED)

LILY (CONT'D)

Which I can't figure out for the life of me. Like who sees naked photos of a girl and their first instinct is like "yo, I gotta kill this bitch."

EM

Guys are super illogical.

SARAH

That's what men don't realize. This whole slut shaming thing literally makes my pussy drier than a motherfucking rice cake.

The girls crack up.

SARAH (CONT'D)

No. I'm serious. I'm like so sad I haven't been able to masturbate. Last night, I looked at my hitachi... with disdain.

They keep laughing... After a beat.

LILY

This whole thing is so fucking humiliating.

SARAH

If life was a movie, this would be the obligatory "girl shaves her head" scene.

LILY

(smiles)

No. C'mon. That would have been last week. Right now, it would be "girl burns this motherfucking town to the ground" scene.

*

SARAH

That'd be so dope.

EM

But I'm glad this isn't a movie cause if it was, you'd definitely die at the end.

*

LILY

Why the fuck do I gotta die at the end?

EM AND SARAH

(in a fuckboy voice)

Cause sluts gotta go!

They all start laughing. Suddenly, all at once their phones start to sound. Bex stops abruptly, sits up.

BEX

Wait, what the fuck? Are you guys seeing this?

(CONTINUED)

114

CONTINUED: (3)

114

As the girls all turn to Lily.

BEX (CONT'D)

Marty Kolker just uploaded this -

She presses play. It's the video we saw before with Marty talking to CAMERA.

MARTY

My name is Marty Kolker and I can no longer hold back the truth. I am not Erostratus, and this wasn't my idea. But after Mayor Bartlett's information was leaked, I started to monitor the amount of data being uploaded and downloaded from each IP in and around Salem. There was one that stood out. Lily Colson's. I then confronted her about it at school.

Lily has tears streaming down her face. Bex, Em and Sarah all look at her...

LILY

He's lying. I swear to god that's not true.

SARAH

We believe you, Lily.

As Marty continues to talk -

MARTY (O.C.)

She not only admitted that she was behind the hacks, but she also said that if I didn't help her, she'd release all of my private information as well my father's.
(he breaks down crying)
I'm so sorry. I was so scared...

Em whispers to Sarah.

EM

Did Mom set the alarm?

114A

EXT. LACEY HOUSE - NIGHT

114A

[The following will be shot entirely from outside the LACEY HOUSE looking in through the windows.]

WE TRACK with EM as she gets up and walks down the hall toward her Mother's bedroom. Nance is in bed, watching TV.

EM

Did you set the alarm?

NANCE

I think so, why?

(CONTINUED)

114A CONTINUED:

114A

EM *
I don't know. I'm just anxious. *

NANCE *
Do you want a Xanax? *

Em shakes her head "No." As WE FOLLOW her downstairs to the *
FRONT DOOR. She walks up to the ALARM, punches in a code. *

ALARM VOICE *
ZONE FOUR. *

EM *
(yells) *
Mom...? What's Zone Four? *

NANCE (O.C.) *
The sliding glass door. *

Em sighs as she walks down the hall and toward the KITCHEN. *
CAMERA LANDS OVER the SHOULDER of ANOTHER MASKED MAN OUTSIDE *
THE HOUSE as he tries to jimmy the BATHROOM WINDOW OPEN. *

Em locks the sliding glass door and heads back through the *
kitchen and down the hall. WE FOLLOW HER as she enters the *
FOYER and CROSSES to the ALARM. *

As she punches in the code - WE SEE, in the BG, A MASKED MAN *
SLOWLY SLIDE OUT from behind a curtain. He begins to approach *
her quietly. *

ALARM VOICE *
ZONE SIX. *

A chill runs through Em. *

As THE MASKED MAN VIOLENTLY GRABS HER, covers her mouth and *
places a gun to her temple. He drags EM into the LIVING ROOM, *
pushes her down onto the SOFA, tapes her mouth and zip ties *
her hands behind her back - *

SARAH (O.C.) *
Em? *

The MASKED MAN raises a finger to his lips. SHHH. *

As the CAMERA BOOMS UP TO THE SECOND STORY and WE LAND on *
SARAH as she walks past NANCE'S ROOM - *

NANCE *
Everything ok? *

SARAH *
Uh, not really... *

NANCE *
Can I help? *

SARAH *
It's okay, Mom. *

(CONTINUED)

114A CONTINUED: (2)

114A

As Sarah heads downstairs she looks at the ALARM. She punches
in the code. *

ALARM VOICE
ZONE SIX. *

Sarah walks past the Living Room, where WE SEE EM on the
other side of the door, one foot on the ground, one tied to
the door handle. Her mouth taped. The MASKED MAN holds a gun
to her head. *

SARAH
Em...? *

WE TRACK to the BATHROOM. The SHOWER CURTAIN is DRAWN. Sarah
enters, she looks at the window. Walks toward us. The latch
is open. Sarah locks it. *

She turns, unbuttoning her pants and sits down to pee. *

She texts Em: **Where r u** *

CAMERA QUICKLY TRACKS to the NEXT WINDOW, where Em is tied
up. The phone lights up in her pocket. A LAW & ORDER
ringtone: Dun-Dun. *

A beat. The toilet flushes. *

DOLLY BACK TO THE BATHROOM, where Sarah pulls up her jeans
and goes to the sink. She washes her hands and begins to
splash water on her face. *

As WE SEE a HAND holding a GUN slowly begin to extend from
behind the SHOWER CURTAIN. *

Sarah's eyes are closed as she searches the counter for a
towel. As she grabs one and begins to dry her face, THE TIP
OF THE BARREL is PRESSED AGAINST HER HEAD. *

She turns, the MAN wrestles her to the ground, he pushes the
barrel of the gun into her mouth. *

MASKED MAN
Quiet as a mouse... *

She nods as he leans down, closer. *

MASKED MAN (CONT'D)
We know your mother has two
registered handguns. A six shot
Ladysmith, and a Beretta. Where are
they? *

SARAH
Upstairs. *

MASKED MAN
I was hoping you wouldn't
cooperate. *

(CONTINUED)

114A CONTINUED: (3)

114A

As he removes the gun from her mouth. He begins to hog-tie her. CAMERA BOOMS UP to the 2nd Story, where we see LILY exit Em and Sarah's bedroom and head down the hall.

WE MOVE AROUND THE EXTERIOR of the BEDROOM where Bex sits, writing a text to Sarah: **Where r u? Lily is freaking out.**

Outside the HOUSE, we now see at least 10 masked townspeople surrounding the windows and scaling the walls. Cars are beginning to pull up.

We TRACK AROUND the BEDROOM and BACK DOWN to the FIRST STORY on the OPPOSITE SIDE OF THE HOUSE.

Through the KITCHEN WINDOW we can see into the bathroom, where SARAH lays, hogtied on the floor.

Lily crosses FRAME into the KITCHEN and we TRACK WITH HER as she makes a phone call.

LILY (ON PHONE)
I know you both hate me right now.
And you probably just saw that
video and believe it... but I want
you to know, it's not true. I would
never hurt people like this...

Lily opens the sliding glass door and walks out to the pool.

LILY (CONT'D)
And I know because of everything
that um, happened... you don't
believe me. But I thought you
should hear it from me directly. I
didn't do this. I wouldn't wish it
on anyone.
(a beat)
I know I made some mistakes but...
I'm not a bad person.

She turns and walks back inside as WE FOLLOW HER INTO the HOUSE.

LILY (CONT'D)
(beat)
I miss you. And I wish I could come
home.

As she hangs up the phone we see BEHIND HER a MASKED MAN approaching silently. And right as HE'S ABOUT TO GRAB HER -

WE HEAR a DEAFENING GUNSHOT. AS BLOOD HITS LILY'S FACE. As the MASKED MAN DROPS, and WE REVEAL NANCE, standing in the KITCHEN, holding a revolver.

LILY DROPS to the GROUND, taking cover behind a couch. She sees the MASKED MAN'S GLOCK laying on the floor. She grabs it.

CAMERA PUSHES INTO NANCE as she walks through the kitchen into the foyer - THE MASKED MAN, turns the corner as NANCE shoots him twice in the chest. He falls back, into the LIVING room, in front of EM.

(CONTINUED)

114A CONTINUED: (4)

114A

NANCE turns down the HALLWAY. As a MAN IN A SKI MASK runs toward her. BANG. BANG. *

Nance clutches her stomach as blood begins to pool from between her fingers. *

NANCE takes cover behind the wall and sinks to her knees. *

ANGLE ON: Bex outside on the terrace as she climbs down the side of the house. As she reaches the ground beside the pool, she turns to see a man in a RED STOCKING MASK holding a NAIL GUN. He punches her in the shoulder with it. As they fall into the pool. *

UNDERWATER, the pool is lit by a BLUE LED LIGHT on a TIMER. WE SEE BEX and RED STOCKING MASK fall to the bottom, as they wrestle. He tries to push the nail gun into her head. *

THE CAMERA PULLS UP out of the POOL into a TOP SHOT. *

THE LED LIGHT in the POOL, rotates to RED. We can't quite make out what's happening under the water - but we hear the faint sound of the nail gun firing repeatedly. *

And as the LIGHT ROTATES to WHITE, WE SEE A GIANT CLOUD of BLOOD mushrooming from below the surface of the WATER. *

Suddenly, Bex surfaces. Gasping for air. *

114B INT. LACEY HOUSE - NIGHT

114B

FROM ABOVE: WE SEE SARAH HOGTIED on THE FLOOR OF THE BATHROOM. Her mouth taped. She begins to panic as a MAN IN A NEOPRENE FACE MASK GRABS HER by the HAIR, AS WE TILT UPSIDE DOWN and FOLLOW her as she's dragged through the blood soaked floors of the kitchen. *

He stops. Listens. We SLIDE TO OTHER SIDE OF THE WALL where we see NANCE slowly crawl on all fours down the hall. A FLOORBOARD CREAKS. *

WE SLIDE BACK TO THE OTHER SIDE. FACE-MASK raises his gun to wall. Tries to follow the sound. *

SLIDE BACK TO NANCE as she slowly stands up. *

The floor creaks. *

THREE GUNSHOTS BLOW through the wall, killing NANCE. *

OUTSIDE: Bex sees the gunshots light up the house. Terrified, she jumps the wall frantically looking for help. *

INSIDE: Lily grips her gun as she hears the sound of footsteps from inside the kitchen. She looks at the sliding glass door, still open. She tucks the gun in her waistband and begins to crawl through the blood covering the sun-room floor. *

SUDDENLY - A THUD. *

(CONTINUED)

114B CONTINUED:

114B

Lily looks down to see her gun has fallen from her waistband and hit the ground. *

THE MAN IN THE FACE-MASK turns, and begins to UNLOAD A FULL CLIP INTO THE COUCH, ripping it to shreds and spraying FEATHERS into the air. As he nears the other side and the feathers begin to settle, he sees she's gone. *

Her gun still lying on the floor. *

He looks at the open sliding glass door and takes off - *

115 OMITTED

115

*

116 OMITTED

116

*

117 OMITTED

117

*

118 OMITTED

118

*

119 OMITTED

119

*

120 EXT. SALEM SUBURB, NEIGHBORS BACKYARD - CONTINUOUS

120

LILY COVERED IN BLOOD AND FEATHERS runs through a neighbors yard. She ducks behind a fence and waits... A beat, as the emotion catches up to her. *

She looks back at the LACEY HOUSE, where she sees 15 MASKED MEN CHANTING "TRAITORS" as EM and SARAH, both handcuffed are led out by OFFICER RICHTER. *

As he manhandles them into the backseat, the crowd surrounds the car, banging on the windows. And rocking it. *

OFFICER RICHTER gets in the front seat, and turns on the Police car's loudspeaker. *

OFFICER RICHTER (LOUDSPEAKER)
(tauntingly)
LILY COLSON...
(beat)
THE WHOLE TOWN IS COMING FOR YOU. *

HE FLIPS THE SWITCH AS THE SIRENS BLARE AND THE MOB CHEERS. *

Lily panics. She looks over to NICKS house and makes a run for it. *

She knocks quietly on the back door. A beat. And then, Nick opens the door to see Lily, covered in blood and feathers. *

NICK
Jesus Christ. *

(CONTINUED)

120

CONTINUED:

120

She instinctively runs into his arms.

LILY

Thank you. Thank you so much.

Nick looks down at her, holds her head in his hands.

NICK

It's going to be okay.

LILY

They killed Nance. They have Em and Sarah. We have to help.

NICK

We will. I promise. Just calm down.
No one can know you're here.

As he ushers her in, we see Nick close the door behind him.
The lock clicks into place.

121

INT. NICK'S HOUSE - CONTINUOUS

121

THE LIGHTS ARE OFF. But from the sound of the buzzing flies in the kitchen, we get the sense that the house has fallen into complete disarray.

Nick leads Lily -

NICK

Keep the lights off. If anyone finds out you're here, they will kill you.

LILY

Nick?

NICK

What?

LILY

Is Rose here?

NICK

(a beat)

What? Don't want to face her?

Lily is taken aback.

NICK (CONT'D)

She uh, took Carlie and left.

There's an awkward beat. Lily notices that Nick has a combat knife tucked into his waistband.

NICK (CONT'D)

There's too many windows. Let's go upstairs.

As they start to walk up the stairs. Lily stops, turns to him.

(CONTINUED)

121 CONTINUED:

121

LILY
I'm so scared, Nick.

NICK
Lily... Look at me

He puts his hand against her cheek.

NICK (CONT'D)
(tenderly)
I'm going to take care of you.

She nods. Starts back up the stairs. As she reaches the top.

NICK (CONT'D)
Wait in Carlie's room. I'll be
right back.

He heads through the darkened hallway toward his office. Lily
waits a beat and then heads the opposite direction and into -

122 INT. CARLIE'S BEDROOM - CONTINUOUS

122

The lights are off. A little pink night light casts the room
in an oddly surreal glow.

The room is in disarray, closets emptied, clothing on the
floor. As if they left in a hurry.

Lily takes a seat on the edge of Carlie's bed. Behind her, in
big arching block letters, the word **PRINCESS**.

She looks up at a revolving carousel that hangs above the
bed, where princesses chase princes on white horses.

IN THE HALLWAY, we see THE SILHOUETTE of Nick approaching. A
LARGE BUCKET IN HIS HAND. It sloshes with liquid.

He enters to find Lily sitting on the bed. Her face, chest
and hands slick with blood.

She looks up at him, standing in the doorway, bucket in hand.

She watches as he sets the BUCKET DOWN on the FLOOR IN FRONT
OF HER. She looks up at him.

NICK
Let's get you cleaned up.

123 EXT. SALEM SUBURB - NIGHT

123

Bex cuts between two houses as she tries to turn on her
phone. It's soaking wet from the pool. The screen is black.

BEX
C'mon. C'mon.

124 INT. NICK'S HOUSE, CARLIE'S ROOM - CONTINUOUS

124 *

Nick reaches into the bucket filled with water. He pulls out a washcloth. And starts to clean the blood off of her face.

He's delicate. And for right now, Lily finds comfort in that. The water trickles down the side of Lily's face, and down her shoulders.

NICK
I've been thinking a lot about everything that happened between us. How it started. Why it started.

LILY
I know. Me too.

NICK
I told you so much. So much of what I was thinking and feeling, what I wanted, what I wished... and you never judged me, you never left, you never got scared. You were just there... it was as if you were living inside of my brain.

Lily tries as hard as she can to not get emotional.

NICK (CONT'D)
What? What's wrong?

Lily shrugs.

LILY
I don't know.

NICK
It's okay, Lily.

LILY
I just... When we first started talking, I mean, texting... I'd get hit with these, like waves of sadness. It sounds stupid, but we'd have like some amazing conversation and you'd send me all these images of museums and artists and places in the world and you'd tell me how talented you thought I was and the moment you'd say goodnight, I'd like curl into a ball, pull the covers over my head and just start crying uncontrollably.
(beat)
I was so afraid, I'd never meet anyone as interesting as you.

As Nick dumps the rag back in the bucket, squeezes out the water. He pulls the strap of her top to the side and begins to clean her shoulders.

NICK
God, you're beautiful.

(CONTINUED)

Lily looks up at Nick as he continues to clean her. And then suddenly, she leans forward and kisses him. It's passionate. Nick moves his head as Lily kisses the side of his face and neck. Lily grabs Nick and falls back onto the bed, looking up at him. Nick looks at her, as he runs both hands up her legs, his thumbs pushing into her inner thighs.

NICK (CONT'D)

I never cheated on Rose. You know that?

LILY

I know.

NICK

Fifteen years. I was faithful.

LILY

I know...

Nick grips her thighs tighter. Lily looks at him her chest heaving. And then something in Nick shifts...

NICK

You're in love with me.

Lily is quiet.

NICK (CONT'D)

You fell in love with me.

Lily doesn't say a word.

NICK (CONT'D)

Did you think I was in love with you?...

Lily doesn't know what to say.

NICK (CONT'D)

And that's why you did this.

LILY

No. No.

NICK

You couldn't bear the thought that I meant more to you than you'd ever mean to me.

(beat)

I completely forgot, you're just a teenager.

LILY

I would never do anything to hurt you -

NICK

You destroyed my entire family.

LILY

No. No. I didn't -

(CONTINUED)

NICK

That night when I gave you a ride home, and we were talking... You were looking at me. You bit your lip. You looked at me and you put your hand on my crotch -

Lily looks stunned, she tries to sit up but Nick pushes her back down...

LILY

That's not true, Nick -

NICK

- You put your hand right on my leg. And you grabbed my dick...

LILY

- I didn't even know you liked me until you -

NICK

Don't lie, Lily. Do not lie. You knew I was married. You knew I loved my wife. You knew I cherished my wife and daughter. And still, that didn't stop you. So answer me, Lily. Why did you do it?

Lily trembles as tears begins to pour down her face.

NICK (CONT'D)

You fell in love with me.

Nick reaches to his waistband and pulls out his combat knife. He raises the tip of the blade and taps her chin. *

NICK (CONT'D)

Tell. The. Fucking. Truth.

Lily has no choice -

LILY

I did.

NICK

Why?

LILY

Because you were kind. You treated me well. And you...

NICK

And I what...?

LILY

You made me feel safe.

NICK

And that's all it took...?

A beat. Lily is terrified, tears run down the sides of her cheeks.

(CONTINUED)

124

CONTINUED: (3)

124

NICK (CONT'D)

Kiss me.

LILY

Please, Nick.

NICK

Kiss me.

Nick runs his hand through Lily's hair.

CLOSE ON. NICK as he stares right into Lily's eyes -

NICK (CONT'D)

All this pain and chaos and I never
even got to fuck you.

125

INT. OFFICER RICHTER'S CAR - NIGHT

125

*

As OFFICER RICHTER slowly rolls through the streets looking
for LILY. Em and Sarah are in the back. *

OFFICER RICHTER *

(through the loudspeaker) *

ANY PATRIOTIC CITIZEN WHO OFFERS
INFORMATION LEADING TO THE CAPTURE
OF LILY COLSON, WILL NOT ONLY BE
HAILED A HERO, BUT HANDSOMELY
REWARDED. *

EM and SARAH sit in the backseat. *

SARAH *

I'm telling you, she didn't fucking
do this. *

OFFICER RICHTER *

Tell that to the FBI. They called
the Chief earlier and confirmed
Marty's story about the amount of
data Lily was uploading. *

EM *

Then why aren't they here? *

OFFICER RICHTER *

Because East Salem's finest has it
all under control. *

126

EXT. SALEM STREETS - NIGHT

126

*

As BEX cuts onto back onto the street. She see's two pick-up
trucks descend on her from both directions. They flip their
high-beams on. *She turns as four guys with flashlights come from behind. She
runs to the nearest house. Begins to bang on the front door. *

BEX *

Please, open up, please help! *

(CONTINUED)

126

CONTINUED:

126

Through the window, a woman peaks out from behind the blinds. *

WOMAN'S VOICE (O.S.) *
I'm sorry. I can't. *

About eight or so men in masks, walk toward the front porch. *

BEX *
Please-- they're going to kill me. *

WOMAN'S VOICE (O.S.) *
(from inside) *
I'm sorry. I have a baby. *

FROM INSIDE, we watch as BEX is grabbed from behind and *
pulled into the night by the mob. *

127

INT. CARLIE'S BEDROOM - CONTINUOUS

127

*

Nick is on top of Lily, his hand gripping her hair. She's absolutely trapped... She looks up at the letters spelling PRINCESS, the revolving carousel, the tiaras and Tutu's and dolls that line the walls...

NICK
Kiss me.

A beat. She looks back at Nick.

LILY
You want to kiss me, Daddy?

A little smile forms on Nick's face.

NICK
Yes.

LILY
You want to touch me, Daddy?

NICK
Yes.

She leans her face close to his...

LILY
(whispers)
You want to fuck me, Daddy?

NICK
Yes.

Lily runs her hands across his face.

LILY
Will you promise to be gentle?

NICK
I promise.

(CONTINUED)

127 CONTINUED:

127

Lily leans in and kisses Nick. A beat. As then... she bites down on his lip and plunges her thumbs into his eye sockets as hard as she can.

Nick screams in pain, as blood pours from his mouth and eyes.

Lily makes a run for it, as Nick still reeling from the pain gets to his feet and chases after her -

128 INT. BATHROOM - CONTINUOUS

128

Lily slams the bathroom door shut. Locks it. The lights are off, and it's quiet except for the sounds of buzzing flies.

She flips the light and as she turns, she slips on the floor, slick with blood, falls through the shower curtain, into the tub and lands on top of Marty Kolker, who lays dead in a sea of blood.

She screams in horror as we hear Nick on the other side of the door.

NICK (O.S.)
Goddamnit, Lily. I wasn't going to hurt you!

He rattles the door knob. Bangs on the door.

Lily quickly gets to her feet and opens the medicine cabinet. She sees a PLASTIC RAZOR sitting on the edge of the sink. She steps on it, cracking it open.

NICK (O.S.) (CONT'D)
OPEN THE FUCKING DOOR! OPEN THE
FUCKING DOOR!

He begins the bang on the door as hard as he can. She tries to pick up the thin razors. It slices her thumb. She licks her finger of blood and tries again.

She finally picks them up. But they're too thin to hold as a weapon. She grabs a bar of soap off the edge of the sink. Wedges the first razor in -

NICK (O.S.) (CONT'D)
Lily. Lily. I'm sorry. I'm so
sorry. I didn't mean to scare you.
I just... I've lost everything.
Everything. I have nothing...

Lily tries to wedge the other razors in the soap.

LILY
(quietly)
Fuck. Fuck. Fuck.

She gets the second RAZOR wedged.

NICK (O.S.)
I've lost everything in this world
that I love... including you.

(CONTINUED)

Nick starts to jimmy the door open with combat knife.

NICK (O.S.) (CONT'D)
OPEN THIS FUCKING DOOR, YOU BITCH!

A THUNDEROUS POUNDING FROM OUTSIDE THE DOOR OF THE BATHROOM.

Nick begins to kick the door. Lily scrambles to insert the third blade into the bar of soap. She slices her finger.

Nick jimmies the lock again. It rattles. Pops open.

- As she pushes the THIRD RAZOR into the bar of SOAP -
- the door flies open and NICK charges her with his knife.
- As LILY GRABS the SOAP, turns, and SWIPES HIM ACROSS THE NECK.

NICK'S THROAT OPENS with the slice of the RAZOR. He drops his knife, begins to cough and gag as he grabs his throat.

Lily tries to move around him, but NICK grabs her, falling on top of her and as they hit the ground, knocking the wind out of her -

NICK WRAPS HIS FREE HAND AROUND HER THROAT.

As blood begins to pour from between his fingers and rain down over Lily's face, as she whips her head side to side.

NICK grips her harder. His eyes bulging. Lily struggles to breathe. But her body is completely pinned under the weight of his. She begins to lose consciousness.

NICK'S breath gets more and more labored, as he loses more blood, and his grip slowly loosens. Until his body slowly falls on top of hers, his hand releasing it's grip.

FROM ABOVE. ON LILY. Eyes closed. Unconscious. Trapped under NICK'S LIFELESS BODY and drenched in blood. A beat.

Her eyes open as she takes a GULP OF AIR.

FROM BELOW: A STREETLIGHT. As a ROPE is thrown over it.

*

Bex lays in the back of a flatbed truck, two AMERICAN FLAGS mounted on either side. She's being pinned down by a man in clear mask. He looks at her for a beat.

*

*

*

CLEAR MASK
(whispers)
I'm so sorry, Bex.

*

*

*

As Bex realizes it's DIAMOND and begins to panic.

*

BEX
No. No. No. No.

*

*

(CONTINUED)

129 CONTINUED:

129

Diamond removes his mask to reveal a bruised and swollen face.

*
*

DIAMOND
I don't have a choice, Bex.

*
*

AS WE SEE JOHNNY EMERGE FROM BEHIND, tossing the ROPE to DIAMOND.

*
*

JOHNNY
First we're gonna kill you. Then
the Lacey sisters. And after that,
we're gonna kill that slut Lily
Colson.

*
*
*
*
*

130 INT. NICK'S HOUSE - NIGHT

130

Lily stands in the bathroom, drenched in blood. Nick lies dead on the floor. As she wipes the blood from her face.

*
*

She walks down the hall into NICK'S OFFICE. She turns on the light to reveal A CACHE OF WEAPONS and MASKS laid out across the floor. An Assault Rifle. Knives. Handguns and a combat shotgun with a bayonet.

*
*
*
*

131 INT. NICK'S HOUSE - NIGHT

131

CLOSE ON Lily as she wraps an AMERICAN FLAG BANDANNA across her FACE and looks up into CAMERA.

*
*

132 OMITTED

132

*

133 INT. COP CAR - NIGHT

133

Officer Richter continues to patrol the streets.

*

SARAH
Hey Richter, anybody ever tell you
that you have the brain of an
infant and the body of John
Goodman?

*
*
*
*
*

They both start laughing hysterically. Em's eyes go wide.

*

OFFICER RICHTER
See this is the problem with your
fuckin' generation. You don't think
anything's real. You think you can
just destroy people's lives? Well,
guess what?
(beat)
If you girls want to be our judge,
jury, and executioner than I got no
fuckin' problem being yours.

*
*
*
*
*
*
*
*
*

In the distance, his headlights come up on Lily, AMERICAN FLAG BANDANNA wrapped around her FACE, standing in the middle of the street... POINTING A COMBAT SHOTGUN at the CAR.

*
*
*

(CONTINUED)

She has TWO SAMURAI SWORDS strapped to her back, three guns in the waistband, an ASSAULT RIFLE on a sling.

RICHTER slams on the brakes. Opens the car door. Holds his gun by his side. Em and Sarah scream from the backseat:

EM
He's gonna kill you!

RICHTER walks to Lily before stopping about ten feet away.

OFFICER RICHTER
You sure you even know how to hold that thing, little girl?

As RICHTER moves to shoot Lily - A LOUD BLAST. INSIDE COP CAR. BLOOD SPLATTERS THE WINDSHIELD of CRUISER.

As LILY blows RICHTER away.

She walks to the cruiser and opens the back door. Em and Sarah wrap their arms around her...

SARAH
Where's Bex?

LILY
I saw her run.

SARAH
We have to find her.

LILY
We will.

EM
They killed her, Lily.

Lily nods.

LILY
I love you both more than anything.

They all hug.

EM
I love you.

SARAH
I love you too.

Suddenly, A loud gurgling from Richter. The girls turn. Sarah grabs Lily's shotgun, Em grabs a .45 and they both round the police cruiser.

They look down at Richter laying in a pool of his own blood. He looks up, gurgling.

Close on SARAH and EM, guns drawn.

SARAH (CONT'D)
I just want to be clear. This isn't out of vengeance...
(they cock their weapons)
It's pity.

(CONTINUED)

133 CONTINUED: (2)

133

WIDE SHOT. We see the headlights of Richter's car. And the girls in silhouette.

THE GUNSHOTS light up the night sky.

133A INT. COP CAR - MOMENTS LATER

133A

FROM INSIDE: As the girls crowd the front seat. They watch the windshield wipers smear the blood back and forth. A long beat.

EM
Yo, that's so gross.

SARAH
Fuck it, let's just walk.

134 EXT. SALEM SUBURB - NIGHT

134

CAMERA SLOWLY PANS DOWN FROM the NIGHT SKY to find Lily, Em and Sarah walking through the streets of Salem, armed to the teeth.

LILY, holds her COMBAT SHOTGUN with a BAYONET TIP. SARAH, holds an AR-15 and EM wields two SAMURAI SWORDS, .45 in her waistband.

135 EXT. SALEM STREETS - NIGHT

135

BEX is still in the back of the pickup truck. WE SEE DIAMOND hesitate as he holds the rope.

BEX
(whispers)
Please. Please. I'm begging you.
Don't do this. This isn't you.
You're not like this...

WE SEE JOHNNY PACING IN CIRCLES AROUND THE STREET, a GUN in his HAND. We can see the silhouettes of neighbors watching from their windows.

JOHNNY
Look at all you just sitting on
your asses and watching. You think
that makes a fucking difference?
Nah... We're all in this together.
So come on down and join the fun!

Tears run down DIAMOND'S face.

DIAMOND
I'm so scared, Bex. I'm so scared.

A beat.

BEX
So am I.

(CONTINUED)

Johnny still yelling out to the neighbors.

JOHNNY

Well, the least you can do is
fucking take out your phones and
film this. Because you're gonna
wanna show your friends, your
children... your grandchildren!
You're gonna wanna show 'em what
justice really means!
(to Diamond)
Come on, Diamond. Let's get this
show on the road.

Diamond stands up.

DIAMOND

I'm not doing this, I'm not gonna
hurt her.

One of MASKED TEAMMATES RUNS and grabs Bex before she can
escape.

JOHNNY

What the fuck is wrong with you,
look at your life. She ruined it.
She humiliated you!

DIAMOND

No, she didn't humiliate me. You
did.

Johnny walks up to Diamond -

JOHNNY

You're not a hero, Diamond.

He cracks him across the face with his gun and knocks him
unconscious.

As ONE OF THE MASKED TEAMMATES ties the rope around her neck.

He pulls it back, lifting Bex to her feet in the back of the
pickup truck. He slaps the side of the car as ANOTHER
TEAMMATE STARTS the ENGINE. Bex starts to panic and plead.
Johnny's phone buzzes:

JOHNNY (CONT'D)

You see this? Looks like the whole
town is headed to Lily Colson's
house.

MASKED TEAMMATE

Oh shit. They're gonna be out for
blood.

JOHNNY

(to Bex)

You hear that? We're bringin' all
you fuckin' bitches to justice.

THE DRIVER STARTS TO REV HIS ENGINE.

(CONTINUED)

WIDE SHOT: From the other end of the street. We see the Bex standing in the bed of the pickup. The Flags billowing around her. *

CAMERA BOOMS DOWN as LILY, EM, and SARAH enter frame, armed. *

The DRIVER BEGINS TO BURN RUBBER with BEX in the back - as we QUICKLY DOLLY IN and TILT UP UNDER the LIP OF THE FLATBED to SEE THE TIPS OF BEX'S SHOES just over the edge. The car rumbles under her. *

ANGLE ON: The PASSENGER SIDE WINDOW as the DRIVER REVS the ENGINE and looks out the side-view. *

WE SLOWLY SEE the bayonet tip of Lily's shotgun slide into the car from CAMERA SIDE. *

ANGLE ON: DRIVER SIDE WINDOW. QUICK DOLLY BACK. *

A SHOTGUN BLAST blows GLASS and BLOOD out of drivers side window. *

UNDER THE CAR. On Bex's shoes. The sound a car horn, as the driver slumps over and the car rolls forward. *

As BEX SWINGS from the STREETLIGHT, she grips the rope around her neck. *

ANGLE ON: The TEAMMATE TYING the ROPE AROUND THE TREE. He TURNS, as Em brings down her Samurai sword and hacks into his shoulder. *

The ROPE falls as we see Bex in the background drop to the street, gasping. *

Em puts her foot against his chest and pulls the blade out. *

ANGLE ON: SARAH, as she walks down the street, firing her AR-15 at MASKED MAN who shoots back at her haphazardly. *

JOHNNY and THREE OTHER MEN TAKE COVER BEHIND THE PICK-UP. *

CLOSE ON. BEX as SHE RISES FROM THE GROUND, grabs TWO GLOCKS from LILY's WAISTBAND and ALL FOUR GIRLS fall into lockstep as they shoot the fuck out of the PICKUP TRUCK. *

FROM BEHIND the PICKUP. WE SEE, JOHNNY and THE MASKED MEN, taking COVER. As shots hit the car. *

There's a beat of silence as the shooting stops. A MASKED MAN cocks his GUN and we RUN ALONG SIDE HIM as he bolts from BEHIND the CAR. He FIRES a COUPLE OF SHOTS at the GIRLS before getting MOWED DOWN in a HAIL of BULLETS. *

FROM BEHIND THE GIRLS. *

As they SWING THEIR GUNS BACK TO THE CAR. Another LONG BEAT. *

A SECOND MASKED MAN RUNS and FIRES from the OPPOSITE SIDE OF THE TRUCK. *

The GIRLS FOLLOW HIM with their GUNS and MOW HIM DOWN. *

(CONTINUED)

135

CONTINUED: (3)

135

A LONG BEAT.

BEX
If you want to surrender, we'll
stop shooting.

There's a beat as they look at the TRUCK in the DISTANCE.

MASKED TEAM MATE 2 (O.C.)
Fuck you, cunts!

The GIRLS all look at each other, shake their heads, and open
fire.

FROM BEHIND THE TRUCK.

WE SEE A BULLET RIP THROUGH THE FRAME OF THE CAR and KILL THE
LAST MASKED MAN.

Back to the GIRLS as Johnny yells out.

JOHNNY
Ok. Ok. Ok. I surrender. Don't
shoot.

He raises his hands.

Johnny kicks his gun out into the street as he rounds the
TRUCK toward the girls, who stand with their weapons raised.

They surround him.

LILY
Get on your knees.

As Johnny drops to his knees, we reveal a PISTOL in the back
of his jeans.

JOHNNY
Don't kill me! Don't kill me!

His pants are darkened.

BEX
Did you piss yourself?

JOHNNY
No. It's blood. You shot me.

BEX
Hm. I wonder why?

LILY
Do you apologize for trying to
lynch my best friend?

JOHNNY
I mean technically, I wasn't the
one.

Lily lightly stabs him with the tip of the bayonet.

(CONTINUED)

135

CONTINUED: (4)

135

JOHNNY (CONT'D)

Ow! What the fuck?

LILY

You better take responsibility -

JOHNNY

Yes. I'm sorry for trying to lynch
your best friend.

SARAH

And you promise to never try to
lynch another girl again?

EM

I mean... or anyone for that
matter.

JOHNNY

Yes. I promise.

LILY

Ok. Give me your phone.

He hands her his phone.

LILY (CONT'D)

What's your password?

He hesitates. Em raises her SAMURAI SWORD.

JOHNNY

123456

Lily tries the code. His phone unlocks.

LILY

Seriously?

As the GIRLS TURN TO WALK AWAY,

SHIFT TO 48 FPS as Johnny reaches into his waistband. He
grabs his gun and as he raises it, ALL FOUR GIRLS SPIN AROUND
and OPEN FIRE.

We WATCH as the GIRLS BLOW HIM AWAY.

135A

EXT. SALEM STREETS - MOMENTS LATER

135A

Bex helps Diamond to his feet.

BEX

You okay?

DIAMOND

Yeah. You okay?

BEX

Yeah. Well. Thanks for not
murdering me, I guess.

(CONTINUED)

135A CONTINUED:

135A

He nods. A beat.

DIAMOND
You're welcome.

BEX
Okay, that was more like a cursory
thank you, I was just being polite.

DIAMOND
I'm sorry--

BEX
It's okay, just, you should go now.

Diamond walks off into the night.

LILY
I mean...
(with a wink)
... Not all men.

136 EXT. WOODS - MOMENTS LATER

136

Lily logs into her PERISCOPE account. She has over forty
thousand followers.

LILY
(to Bex)
Hold that flashlight on me.

Bex picks up the flashlight, shines it on Lily's face.

LILY (CONT'D)
A little higher and to the right.

EM
Can I just -

Em runs her fingers through Lily's hair. Adjusts a few
flyaways. Cleans up her mascara. Takes a step back, looks,
steps back in. Moves her shirt, exposing Lily's bra a little.

EM (CONT'D)
Sorry. I'll stop. It was just
driving me crazy.

LILY
How do I look?

SARAH
Hard as fuck and sexy as hell.

BEX
Definitely.

LILY
(smiles)
I don't know what I'd do without
you guys.

(CONTINUED)

EM

Pussy over everything.

Lily, Em and Sarah blow a kiss to the sky -

LILY, EM AND SARAH

Pussy over everything.

Bex doesn't join in.

EM

What?

Bex looks slightly pained... and then breathlessly:

BEX

It's just... "pussy over everything" feel a bit cissexist and kinda, sorta, totally transphobic in the sense that it places "pussy" - or rather "having a pussy" at the center of female solidarity which, newsflash, clearly isn't the fucking case here. But I feel guilty saying that because I don't want to ruin what was like a genuinely beautiful moment between us. And I get it, "pussy" has been a unifying symbol throughout feminist history... I'm just saying if the history of feminism is the history of women, then that's my motherfucking history too.

There's a beat as the girls look at Bex.

LILY

I love you.

As the girls all hug.

CUT TO:

A spotlight on the face of Lily. She looks battered and bloody but unbowed. Handguns line the waistband of her skirt.

LILY

My name is Lily Colson. I'm eighteen years old. And I don't know if me and my friends will live through the night...

(points to Bex)

That's Bex. She's seventeen. I've known her my whole life and I love her to death. She's been my ride or die since day care.

(to Sarah)

Come here.

(CONTINUED)

Sarah joins Bex and Lily as they huddle together -

LILY (CONT'D)
This is Sarah. She's eighteen. I met her in first grade when Mike Saunders pushed me into the coat rack and I split my chin--

SARAH
Yo, fuck that dude!

LILY
Yeah, she beat the shit outta him. And if you're listening right now, Mark Saunders, fuck you...

Lily grabs EM.

LILY (CONT'D)
And this is Em, our baby girl. She's sixteen. She's fucking hysterical and an unreal writer. And you should all read her fic cause it's brilliant -

EM
Kim-jong-uh-huh.tumblr.com!

SARAH
That's the stupidest fucking name.

EM
I was twelve, shut up!

Lily takes the CAMERA from Em and points it at herself...

LILY
And this town wants to kill us all.
(beat)
And they can say it's because they thought I was behind it all. Or cause I'm a homewrecker. Or a whore. I'm immoral. I deserve it. I had it coming.
(beat)
Well, guess what... I didn't hack anybody's shit. I didn't do it. And I don't know who did.
(beat)
As far as being a homewrecker and a whore and amoral?
(sighs)
Sure. But it doesn't hold a fucking candle to your righteousness. That's the real sickness here.

WE START TO SEE VARIOUS SHOTS OF MASKED TOWNSPEOPLE COMING FROM ALL DIRECTIONS and GATHERING OUTSIDE OF LILY'S HOUSE.

LILY (CONT'D)
Righteousness and hypocrisy. It's the simple fact that you can't live by the rules you set, yet you still pretend.

(CONTINUED)

137

CONTINUED: (2)

137

CLOSE ON. THE MASKED FACES OF THE MOB AS IT GROWS AND GROWS.

LILY (CONT'D)
This is your world. You built it.
If it's too strict. Tear it the
fuck down. Start over. But don't
look at me... Don't take your hate
out on me. I just got here.

VARIOUS SHOTS: Through the windows of houses as we see the faces of teenagers in the soft glow of their phones and computers as they watch Lily's live stream.

LILY (CONT'D)
And I don't have a fucking clue
where to go. Because from the
moment I arrived, all I was ever
given were orders...

WE CUT closer and faster FROM TO FACE TO FACE, of ALL THE TEENAGE GIRLS in SALEM watching Lily's speech.

LILY (CONT'D)
Smile. Open up. Cross your legs,
spread your pussy. Speak softer.
Scream louder. Be quiet. Be
confident. Be interesting. Stop
being so difficult. Be strong.
Don't fight back. Be an angel. Be a
whore. Be a princess... Be anything
you want to be... Even the
President of the United States of
America. Just kidding.

BACK TO LILY. Standing in front of the CAMERA.

LILY (CONT'D)
Fuck you. I'm no longer listening.
You still wanna kill me. Rape me.
Stab me. Shoot me. Then let's go.
Rally your fucking crew. Get your
guns and hide behind your masks.
You want to do this in real life
now? Go ahead. Give it your best
shot. Cause you've prepared me my
whole life for this...
(beat)
You may kill me but you can't kill
us all.

138

EXT. SALEM STREETS - NIGHT

138

As CAMERA BOOMS UP on LILY, EM, SARAH and BEX as they walk through the suburban streets of SALEM, carrying their weapons and READY FOR WAR.

In the windows of the houses they pass WE SEE the faces of YOUNG GIRLS, watching OUR GIRLS head toward the MOB unafraid.

SUDDENLY, a FOURTEEN YEAR OLD GIRL opens her FRONT DOOR and runs across her lawn to join them.

(CONTINUED)

138

CONTINUED:

138

And then from the other side of the street, A SIXTEEN YEAR OLD GIRL runs out to join. And then a NINETEEN YEAR OLD. Until it feels like every GIRL in SALEM is joining them.

And then a TEENAGE BOY. And ANOTHER. And ANOTHER.

UNTIL LILY, EM, SARAH and BEX are LEADING THEIR OWN MOB.

In the distance they can see the MASKED MOB gathered outside of Lily's house.

They grab each others hands and hold them tightly.

As they come face to face with the MASKED MOB, we see standing behind them A MOB of almost equal size.

139

FROM ABOVE: A WANDERING SPOTLIGHT FROM AN FBI HELICOPTER 139

It searches through the desolate streets of SALEM until it lands on LILY'S HOUSE. And the standoff between the two mobs.

LOUDSPEAKER

This is the FBI. All civilians must immediately disperse or will be subject to arrest.

RIOT POLICE begin to pull up in cars. The spotlight from the chopper dancing over the girls.

Lily, Bex, Sarah and Em look at each other. They hold their weapons tightly, as we hear roars of violence from the opposing mob.

FROM BEHIND, we see OUR FOUR GIRLS CAST IN A HALO OF LIGHT.

FADE TO BLACK.

140

INT. FBI OFFICE - DAY

140

Lily's parents, LAWRENCE and REBECCA sit in the office.

FBI AGENT LEOUNG

You have to understand, the charges include cyberterrorism, murder, invasion of privacy. A life sentence is an absolute certainty.

REBECCA

How is this possible?

FBI AGENT LEOUNG

Once you jailbreak an iPhone, you can install any third party app under the sun. So when it connected to the football stadium's WiFi network it was able to crack every single connected device in under 60 seconds.

(CONTINUED)

140

CONTINUED:

140

LAWRENCE

Jesus.

REBECCA

But what about the videos that were released?

FBI AGENT LEOUNG

It was all plagiarized. Lifted from forums, comments, quotes, books.

Lawrence and Rebecca nod, shaken.

FBI AGENT LEOUNG (CONT'D)

We can take you into the room now.

They're lead into an interview room...

141

INT. INTERVIEW ROOM - CONTINUOUS

141

FROM BEHIND THE TWO WAY GLASS, we see LAWRENCE and REBECCA in absolute anguish as they talk to their son, DONNY.

LAWRENCE

I don't understand. Why would you do this? People's lives were ruined. People lost their lives. Our family was destroyed. Your sister was almost killed. Why would you do something like this?

As the CAMERA PUSHES IN ON DONNY'S FACE. His expression blank, unreadable.

He shrugs.

DONNY

I don't know... for the lulz.

CUT TO BLACK.